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At the Theatres.

Haverly's Fifth Avenue Theatre this week resounds with peals of laughter evoked by the grotesque a..tics and witty quips of that duo of comedians, Robson and Crane. They are playing in Our Bachelors, a strange farrago of nonsense, written evidently to fit the capricious talents of these gentlemen. It can lay no claim to literary merit or even dramatic interest, and in other hands would amount to but little. The plot is thin—very thin—and the situations seem as if they were interpolated by the comedians without the aid of the author. In t e situations the chief interest is centered, and they are certainly ludicrous and laughable. The broad, extravagant, not to say overdrawn, humor of Crane finds ample breadth in the semi peevish character of Judge Jowler, while the dry, unctuous wit and squeaky vociferations of Robson are pleasantly incorporated in his personation of Professor Bangle. The two characters are strangely unreal, but they possess the charm of novelty, and the mirth that surrounds them is what tickles the public palate, but it is simply the natural mirth of the comedians—not the wit that is embodied in the text—for that is undetected by the auditor. Crane's Jowler is undeniably very funny. We cannot understand why it is impossible for Mr. Robson to look a person in the face while he is talking to them, or why he allows those restless orbs to wander through the auditorium while making violent love to a pretty woman. Seems to us we would like to catch the effect of our protestations in the eyes of our sweetheart. But he conveys the impression that it is a matter of course, and that his blandishments are too great for any woman to withstand, no matter in what direction he may be looking while vowing eternal fidelity. Still, probably this a comedian's license, and he can use his optics as he pleases, so long as his auditors laugh at his other eccentricities. There may also be much fun in the incessant, interminable, nervous rotation of his head, but it does not strike us so; yet many contend that much of Robson's humor lies in this eccentricity. Nor can we understand how it is that a gentleman should visit a lady's house in a well-fitting business suit, and after being concealed in an adjoining apartment, emerge shortly after in an entirely different suit of clothes! Yet such things may happen, and we will do him the justice to imagine he became charmed with the fit of some other lodger's garments and appropriated them. His personation of Bangle, however, was an extremely laughable one, and there was no doubt that on the whole it pleased the audience.

As Mrs. Clinton, Alicia Robson surprised us, but most agreeably. Every little point in her tantalizing character was effectively given, and she showed a fine order of comedy talent. She is a prepossessing brunette, and has much personal magnetism. Adele Waters, a San Francisco lady, and a handsome blonde, made her first New York appearance, and proved herself a worthy support to the comedians. The other characters were in capable hands, and the piece was played without a hitch, showing careful stage management. On Monday evening Shakespeare's Twelfth Night, altered somewhat from the original text, will be presented, with Mr. Crane as Sir Toby Belch and Mr. Robson as Sir Andrew Aguecheek.

* * *

Monday night the opera made itself felt upon all the theatres, and Booth's suffered with the rest. Lear is not a popular play, nor does Mr. Booth pretend to make it a leading feature of his repertoire. The drama is too dark a panorama of wild, weird and unhappy experiences to attract. Nevertheless the moderate-sized audience which witnessed it Monday evening testified their appreciation of the tragedian's greatness in the title role by manifestations of hearty approbation, and personally the actor renewed his chain of splendid triumphs. Mr. Booth probably never acted the part better—it is quite positive he never was surrounded with such wretched support. Those who should have aided his splendid impersonation were but a hindrance and a drawback. Added to this the stage management of Edwin Cleary was a disgrace to a civilized audience, and it is doubtful if more inexcusable blunders in the department could have been made in the primitive "hall" of a Nevada mining settlement. To begin with, the curtain rose half-way on the first act, and Kent and Gloster recited a few lines of the dialogue when the green drop fell again, to the infinite amusement of the spectators and the evident discomfiture of the players. Further on the doors of Goneril's castle refused to open and allow that stony-hearted individual and her attendants to pass in; an awkward "wait" followed. In the house scene the thunder sounded very much like a snaffle drum, and the lightning was too frequently fitful to be effective. Neither one of the sublime elements were introduced at the proper lines, and Lear's occasional allusions to the terrors of the night were not anticipated by the "donner und blitzen" man behind the scenes.

The beauties of Mr. Booth's Lear are manifold. Through all the monarch's experiences in the regal dignity and pomp of the direction of his court, in his impotent rage at the proof of Goneril's and Regan's unnatural ingratitude, and in the piteous wanderings of his unhappy mind the actor keeps the keynote of the whole character in mind—he is "every inch a king." The curse of Goneril was magnificently rendered, and fairly electrified the house. In the storm scene and the subsequent scene with Kent, where the maddened Lear waves commands to imaginary retainers with a straw sceptre, Mr. Booth swayed the audience with the force of his wonderful genius. His conception of the character is one that appeals to the heart as well as to the mind, and a more interesting pathetic stage picture than that of this man's tottering faculties we have not witnessed. The recognition of Cordelia was a point calling for especial praise, and the audience greeted it with long continued applause.

Edwin Booth was never in better voice, and he played with all the vigor, strength and energy of the virile man that he is. In some wholly unaccountable manner one of our out of-town exchanges has become imbued with the idea that Mr. Booth is in failing health. A more erroneous report never slipped through a careless editor's hands into his columns. Mr. Booth is entering the very zenith of mental and physical power, and it will be many years before the foolish and premature opinion of our sapient contemporary is verified.

With the exception of Mr. Piercy as Edgar and Bella Pateman as Cordelia, we will say nothing about the cast. Everybody else was ill-dressed, ill prepared and thoroughly deficient even in the understanding of their respective parts. A worse Shakespearean representation—barring the star—has not been in this city since Dr. Landis played Richard with an imaginary company at Tammany Hall. Last night Mr. Booth was underlined to appear as Shylock and Petruchio; Thursday he is announced to play Richard III, which tragedy will occupy the stage for the balance of the week, except on Saturday afternoon, when Richelieu will be repeated. Next week finishes Mr. Booth's engagement, which up to this time has been an veritable succession of triumphs. After Booth leaves there will be more legitimate acting, Rossi making his entrance in New York.

* * *

Wednesday night last week Edwin Booth played Hamlet. Since he ran the play one hundred nights at the Winter Garden he has not acted the role with such splendid effect. It is a characterization which can be seen and then reflected upon with increased pleasure. Thoughtful, poetic, melancholy, it is surrounded with a peculiar interest which is very charming to need to dilate upon its beauties at length—they are perfectly familiar to all. The company, aside from Robert Pateman as the Gravedigger, Sam Piercy as Laertes, and Bella Pateman as Ophelia, was mediocre; indeed, they have done nothing worth praising, except in Richelieu, since the season begun. Edwin Cleary, stage manager, took the part of Horatio away from another member of the company, and brilliantly displayed his incapacity in the attempt. Friday night Mr. Booth played Othello again. Business last week was very large.

* * *

The Michigan benefit at Booth's last Friday afternoon was chiefly remarkable for the size of the audience and the corresponding amount of the receipts. The boxes, orchestra, floor, balcony and dress-circle were completely filled, and the gallery showed but few vacant seats. It is to be presumed that the benevolent object in view had as much to do with the large attendance as the indisposed curiosity which is always aroused when two well-known artists are announced to appear together. Mr. Booth gave his excellent portrayal of Othello's snaky Ancient with all the serious grace and demoniacal craft which has placed it among the finest impersonations of the great actor, and the audience rewarded his efforts with hearty and discriminating applause. Our opinion of Mr. Barrett as an artist is very well known, and there is no necessity to reiterate the impressions made by a scholarly, well-meaning gentleman whose mind has gone to seed so far as the dramatic art is concerned; besides, the performance under consideration was given for a charitable purpose, and custom orders criticism to lay down its arms in such cases. The support was composed of the combined forces of Mr. Booth's and Mr. Barrett's company, and it rendered the subordinate parts of Othello satisfactorily. The financial results, as we have said, were large; and while we do not begrudge the Michigan sufferers this substantial assistance, we should have preferred leaving the victims of the great fires to the care of our generous and charitable fellow citizens, and to have seen the $3000 of the Booth benefit placed securely in bank to the credit of an Actor's Fund. This is a pet hobby of ours, and we intend to stick to it until the profession shall be provided with an institution which will supply a long felt and daily increasing want.

* * *

Mr. and Mrs. George S. Knight opened for a week's engagement at the Windsor Theatre Monday night. The play of Baron Rudolph has been reviewed in these columns. A good sized audience greeted the stars and gave liberal token of their appreciation by long-continued and frequent applause. The character of Baron Rudolph as portrayed by Mr. Knight was a delightful bit of acting. Mrs. Knight was *chic* and fascinating as the young widow, Mrs. Nellie Dashwood, and the balance of the company were quietly effective. The comedy acting of E. L. Walton as the Judge was in its way fully as commendable as that of the star. Appearances indicate large audiences during the week.

* * *

The Strategists returned to the Fourteenth Street Theatre Monday. They opened to a moderate house, but Tuesday and Wednesday business pulled up, and the receipts averaged something over $700. The capital comedy will remain only one week more, and then the European Mastodons come for a brief period, to be followed by J. M. Hill's Deacon Crankett with James O'Neil.—Raymond is playing Fresh to excellent business at the old clo' house, Eighth avenue and Twenty-third street.—The San Franciscos are drawing their usual crowds. This week Mr. Birch sings about a lady who had nothing but beauty to recommend her. It is extremely pathetic.—Patience continues to please at the Standard. All talk about doing Claude Duval has ceased for the present.—The Hanlon-Lees are playing to undiminished receipts at the Park. They give the cleverest hodge-podge of pantomime, comedy and gymnastics ever witnessed here.—The Casino is an undoubted go, as we predicted. Its pleasant auditorium is comfortably filled at every performance.—The Mascotte will give place to The Snake Charmer at the Bijou, Oct. 29. So saith the management.

One of Percy's Blunders.

Townsend Percy supervises all the theatrical news that goes into the columns of the *Star*. He is therefore responsible for the following paragraph in last Sunday's issue of that journal:

Some time ago Anna Dickinson obtained a judgment against Fanny Davenport for failure to pay royalty long past due on the play of The American Girl, and the judgment has remained on record in the Kings County Court. Last evening two Deputy Sheriffs, at the instigation of Miss Dickinson, went to the Novelty Theatre, Williamsburg, where Miss Davenport was playing, and attached the receipts of the week and the lady's wardrobe. Up to a late hour last night the judgment had not been satisfied.

This piece of "news" is quite as remarkable as much which Mr. Percy marks "O. K." It is not "O. K," but decidedly otherwise. To set the public and Mr. Percy right, we may as well give the true story of the attachment served on Miss Davenport last Saturday night, and to do so we are obliged to take our readers back several months to the time where Mr. O. G. Bernard began a suit against Anna Dickinson for moneys due him.

Mr. Bernard was then Miss Dickinson's confidential agent and general business manager. He alleges that he completed the negotiations between Fanny Davenport and his erratic employer for the production of An American Girl. The terms were $1500 down and $350 royalty every week, the contract ending when the play failed to draw paying audiences. In New Orleans business fell to a very low ebb indeed, and Miss Davenport sent Miss Dickinson's American Girl back to her according to agreement. She had up to that time paid the authoress $6000, and then owed three weeks' royalty. Miss Dickinson promptly began a suit to recover the amount, but Mr. Bernard, who was to receive one half the weekly royalty for his aid in the negotiations, and who had advanced money to R. E. J. Miles, of Cincinnati, on Miss Dickinson's behalf, attached the $1050 in Miss Davenport's possession due Miss Dickinson, legally restraining her from paying over the amount until his claim of $3250 against his former employer was settled. This happened in Boston at the time to which we refer. Since then, Mr. Bernard says he has continued to attach Miss Davenport's receipts and wardrobe at every point where she has played, and the customary formalities were gone through with at the Novelty Theatre Saturday. Miss Dickinson had nothing to do with the serving of the writ, and Mr. Percy is mixed up in his statements again. Until the *Star* provides its readers with reliable and truthful theatrical news, its dramatic department (at present supervised by Mr. Percy) can be only a butt for chaff and laughter.

—J. W. Shannon has purchased the right for American representation of Dr. Bendix's (of Vienna) new comedy entitled Money Bags. It will be produced in this country shortly.

The Giddy Gusher

ON THE MANAGERS' BOX.

When a man gets into theatrical life it's good management to have his wife on the right side, so if to-night were a gala occasion, and the Metropolitan lessee and proprietor got a call, he would walk down to the footlights and behold in the lower proscenium box on his right side the partner of his failures and successes (lately they are escapes more than successes) sitting up showing her breastpin, the old original Jacob's, with her store clothes on. And then I, having the reverse view of things, coming in from the lobby, take in the situation, which is all right for the manager, and see just how the old lady gets left. But then I'm given to seeing the most dreadful side of everything, and my inappropriate way on solemn occasions, of thinking of ridiculous things, gives rise to uncomfortable suspicion of the purity of the Croton on my premises—which is cruel.

However, I was telling you of the position in all theatres of the manager's box, and will go on with a few feeble remarks on their occupants. Great Heavens! what an impression of life's shortness and uncertainty just a flitting thought concerning one box brings me! Take Niblo's. There's a succession of shadows appearing and fading from the front of that stage-box. There's a very brisk female, with a self-sufficient air of proprietary importance, arranging the positions of two handsome, bold faced young girls, who sit well up to the front, decorated in the highest style of the period—Mrs. Jim Nixon and her daughters—all of them gone. There's a short, very stout woman, with a beautiful face, settling her frills and laces, with an admiring man in the background fixing shawls and footstools—William Wheatley and poor Becky—both gone. There's a red-headed, important-looking man, who has an opera glass well up for the advent of Bonfanti and other foreign dancers, and a handsome swell fellow, with a low-necked shirt and fine brown eyes—A. T. Stewart and dear Harry Palmer—both gone. By George! its an uncomfortable vision! Let us fly uptown.

Here's a manager's box. The lady occupying it is wife of the senior partner and daughter of the clever leader in the orchestra. She's a jolly woman, and as she looks round the premises she don't know which one to give the credit to—the wonderful musical contributions of her father, or their delightful interpretations by her husband. A pleasing quandary, in which we'll leave her.

Time was when the fashion plates of the season were exhibited in the box I'm looking at now, when, at a decorously late hour, a frou frou of silk and a gentle rustling of starch and beads announced the advent of Mrs. Le Follet. How successful it all was—and how the small-beer seemed almost champagne, it felt so good, and frothed and bubbled so with delight, as lorgnettes were withdrawn from lovely actresses to rest on the over-dressed wife of the management. Ah, transient glory! Ah, evanescent triumph! *Nous avous change tout cela.*

"It seems hardly necessary to light the central chandelier, Mr. Gasman," I say, as I enter a West-side theatre. The manager's wife has entered her box, and what a blaze she is, to be sure. This is Mr. Havitall. She resembles the bright-faced Jeffreys Lewis very much, and she is an extremely intelligent woman, with much business ability, in which her husband places great confidence. And, Golconda! what diamonds she wears! Louise Eldridge has a pair of stage kohinoors of fabulous karats; but Mrs. Havitall's rivals them in size, and have the advantage of being real—if that's an advantage, when you only want to wear them, and don't intend to spout them. The lady is right. Put as much of the spare cash into diamonds as possible; for hearts, spades and clubs may play the deuce with the treasury some day, and you can make a new deal with the diamonds.

And here's Mrs. Hobby and her little friend, whose name it would be profanity for me to mention. They do seem to enjoy the manager's box, and they seem to have chosen each other with a due regard for pictorial effect. The one has the red, gold hair, dear to the hearts of the old painters, and is given to *embonpoint*. She affects tremendous hats and nodding plumes. So the little brunette with the piquante face nestles in beside her with a mite of a bonnet and her trim figure encased in sombre colors. The two set each other off "most excellent well"—to use the Shakespearean dialect they speak nowadays. During the Bernhardt days nothing but French was spoken in the family. Even the "Children of the Abbey" got translated. But at present early English is the *patois*.

We unconsciously look round for our prayer-book in the pew we occupy at another theatre, and as we, in the dim religious light, contemplate the choir, which, like a cherub, sits up aloft, we became aware of the entrance to the manager's box of some severe-faced women who hold some relationship to the faculty. They are a mystic crowd, much given to black alpaca, which is not good for illuminating purposes. They sit in the background, and applaud pious sentiments with two-button gloves, No. 7¾! They enjoy themselves in a half-wound up way, and with a liable-to-run-down manner they retire silently at the end of the services. Dear me, it's only a little while ago that the front of that box afforded us girls an idea of real genuine delight. There was a delicate lily of a woman—a very jewel of a wife, surrounded by five magnificent boys, whose exuberant vitality and strength were curbed by her refined presence as the lightning is guided by a fine-drawn wire. Why, the pride and enthusiasm to be read on those faces at the work of the husband and father, has enough to fire an audience with a responsive glow, and the relationship of that party to the author and manager was as palpable as the smile of the Fifth Avenue Hotel whiskey on the gentleman sitting in the next pew to me.

Now, here's a box full. It has occurred to me that this is the family residence, and their meals are served to them as they "still are sitting" all in a row—always in the same position. On so many painful occasions I have beheld this spectacle, that only by the variety of hats they wear am I led to believe they ever go out. There's Madame Gruff—just like Boss Gruff—with a bonnet on! There are the two daughters, Days and Weekly—just like younger Boss Gruffs—with bonnets on. They are very good, worthy people, but they have had some tough times; Madame and the Boss came together when life was not all Pommery Sec and Spring bonnets. When traveling in double harness as much strain came on the off mare as on the nigh horse. The old lady did her share, and the money came tumbling in. Then she had her hands full. The Boss took such noble care of his pet actresses when he went into the theatrical business, and Madame interfered, unmistakably. It's real hard on a man to furnish up a beautiful home and install a burlesque queen in it, and go round one day and find the whole thing a wreck, furniture on the sidewalk, pictures cut, mirrors smashed, and the neighborhood out relating how one strong-armed woman did it all! That's the sort of battle axe middle-aged Madame Gruff put in! There would be whole years when the manager's box knew her not, and then there would be a spasm of occupancy just now, as if to establish a permanency. She never seems to leave it. God bless 'em—I hope they enjoy it. There are good and sufficient reasons why the daughter, Mrs. Weekly, ought to regard it as a relic of the Inquisition; but she sits up satisfied, and if she is, I am.

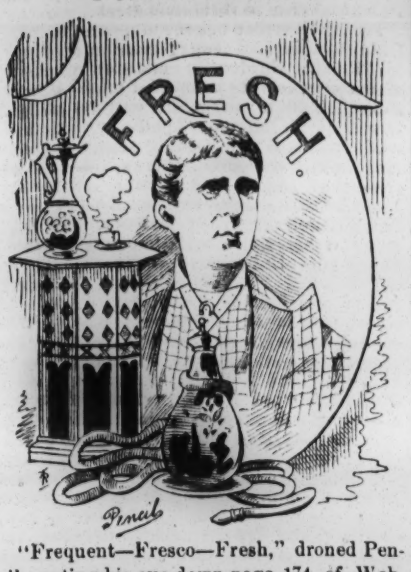
Now the lady in this box, with the aquiline features and nervous temperament, who is distressed at any little defect on the stage, who knows every detail of management, is Mrs. Handsome, who was a theatrical star herself for many years. She is always accompanied by her cheerful, solicitous daughter. If Mrs. Handsome had desired to perpetuate her own beauty she should not have married the old man, for the girl is exactly like her father, and as she is as good and amiable and charming a young lady as ever lived, so the deduction is easy. Handsome is as handsome does, and Handsome pere is consequently an Adonis.

Here is Mrs. Billy Brick. Her manager's box is a position at the door, where she has the ticket-taker and the usher and other attaches of the premises under her eagle eye. Way back in California Billy found this specimen Brick, and he owes his soltaire diamonds and other successes to her vigilance committee management. William toes the mark well now; but it required no end of work to bring him about. When a man has a wife right on the spot the whole blessed time, he must be very badly put together if the bottom falls out often. And it don't now! They jog along serenely; have a good time; make money, and receive the blessings of the

THE GIDDY GUSHER.

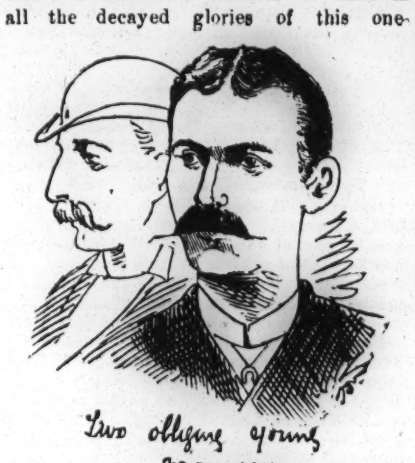
THAT very estimable band of ladies, the Sorosis, has done many noble acts in assisting struggling women of talent, singers, readers, teachers, etc., in their pursuits. Why does not this association, which is presided over by a literary lady who is a patron of the theatre, take up the cause of the women of the dramatic profession; throw open its doors to our actresses and give them access to all their benefits? This would be better recognition—if any is needed—for our actresses than any which society could afford.

Pen and Pencil.



"Frequent—Fresco—Fresh," droned Pencil, casting his eye down page 174 of Webster, "'healthy in countenance; recently grown, made or obtained; not salt.' I wonder if John T. Raymond gives any other definition to the word?"

To settle the question we strolled over to the Grand Opera House Monday evening, and were tenderly provided with accommodations by the two very obliging young men of Raymond's staff—Mr. John Havlin, manager, and Mr. Frank Farrell (formerly of THE MIRROR corps, I believe), business manager. A very youthful and very impertinent usher took us to our seats, where I had five minutes to take in all the decayed glories of this one-



Two obliging young Managers.

time palace of theatres before the curtain traveled up on the first act of Fresh. Various speculative fancies about the place flitted through my mind. If it were only situated on Broadway, and if it were only under the direction of a decent management! The dingy magnificence of the establishment is just like the antique carriage of a family that has seen better days. Indeed, I doubt whether Jim Fiske's body mouldered quicker than this place after that remarkable being's life and spirit had forsaken both. "1867" reads the date over the proscenium. Great changes, great moves have been made since then, and the theatre which ——

A very vile orchestra breaks in upon these reflections, and the long haired leader is churning discord most damnable from a ridiculously small band, which sounds like a jew's-harp in a ten-acre lot. The curtain goes aloft amidst a cloud of dust, that very plainly shows Messrs. Poole and

"I can do it!"

Donnelly are literally fond of this earth, and then Fresh begins.

Gunter is the author of Fresh, but Raymond is the author of Fresh's success. Without this admirable comedian's presence in the cast the piece would go for naught Raymond taken out of the comedy, with his funny sayings written up in the shape of a monologue, would amuse an audience for an entire evening. Fresh is about the best type of the American abroad I have seen on the stage. Bronson Howard and Edgar Fawcett have tried to depict him, but they have signally failed to do anything, except originate unfunny buffoons, who make the foolish laugh and the sensible frown. Fresh is not a Phipps, but a true American, brought up in intensely American Wall street, fed on the star-spangled banner, and revering the stock reports only second to the Scriptures. I have met just such shrewd, generous, wideawake chaps on my

Mrs Nervy Fresh.

travels. They always manage to get the seat next the shady window in the first-class compartment; they always open that window and let in draughts and cinders, with a nonchalance that staggers the goutiest old grumbler of a British traveler; they pay the biggest prices for everything, and their good nature, quaint humor and lack of sentimental regard for anything from the Pope's toe to a defunct grandmother's grave is as unique as it is interesting to the slow-coach people

Erema Fresh faints

they meet abroad. Fresh's nerve is stupendous. He is as much at home in the harem of Ashmet Pasha as he is among the New York bulls and bears. Never nonplussed, always ready for the most perlexing emergency, he proves his motto, "I can do it!" is no ill boast. The heart of the public goes

Mahomet-Ali, A Bad-Arrested Bridegroom.

out to Fresh, because he is "one of our people," an old friend whose amusing adventures and inimitable cheek are food for pleasing entertainment. Fresh is quite as strong a characterization as Colonel Sellers—perhaps more so; and Raymond deserves all the credit and money he is making for having scored a legitimate success. He plays the part in a vein that lies somewhere be-

"Erema's Papa"

tween light and broad comedy. He is never loud or tricky, nor does he indulge in those exaggerations and interpolations which usually corrupt a comedian's representation of a part after he has played it many times.

Mrs. Nervy Fresh, otherwise Erema, is a most singular character. Laura Don made fun of Gunter by playing it as a sort of Belinda—burlesquing its absurdities with a truly Gilbertian skill. It would be silly to give credit to the author of shaping the role after Miss Don's model. The kindest thing would be to suppose Mr. Gunter intended to make a melodramatic heroine as a foil for Fresh's nonsense. This is very possible, but it is not at all robable he saw in it any

The Man with but two passions in a "Hoop La" Costume

of the possibilities which Laura developed, and so he did a very good thing without knowing it. Agnes Proctor is acting Erema now. She has not the same keen eye for satire which her predecessor possesses, but her performance is a very good imitation. She dresses with better taste, but she is scarcely so handsome. She'll do very well, however, for our provincial Darbys. Her voice is strong but unmusical;

"Lazarack" a Eunuch"

a Turk (not the Milesian species, but the genuine article) would approach the sound of that voice with considerable trepidation

Water Lily the pet of the Harem

when raised aloud in petty strife with the other members of his harem. Indeed I think it was most attractive after she had fainted in a becoming attitude on a divan, the color of which matched her handsome costume scrumptiously.

Mahomet Ali, played by Mr. H. Pierson (how many "H. Piersons" are there in the profession?) is a most forbidding individual. He is chiefly remarkable for beard, gold lace and bad temper. It is a stand-off between the lace and temper as to which holds the ascendant. He would make a sweet husband for Dr. Mary Walker or Susan B. Anthony, but the spouse of Mrs. Nervy Fresh, *nee* Erema, no! Banish the thought. I was delighted to see Mr. F. N. F. rescue his bride from the arms of this gentleman.

Erema's papa, Mr. Achmet Pacha, "taken" (as the country critic would say) by George F. De Vere, is another beardy man with another bad temper, only his is shorter than Elevated R. R. stocks. He's a good kind of father to have in the house when a mother-in-law needs pulverizing, but to fill the bill as a nice *pater* for Erema, he is a dismal failure. However Mr. De Vere plays him very well, and is really a feature of the performance.

"Manassah"

What?—well, well, well. This is Atkins Lawrence, indeed, the heart-breaker of the profession, and the man who, like Erema, buys things everywhere, and never pays the score. When did he get out? He wears lots of gold lace, too. It is sewed on in stripes across his manly chest. They say he looks like Wallack. Humph! Perhaps he does. He has a moustache—so has Wallack. He has a nose and arms and legs—so has Lester. He has a tragedy stride—inherited from a season with Mary Anderson—but

"A Family Jar"

here the likeness ceases. I don't like Atkins as a man, and as I'm human, you might not believe me if I gave my honest opinion of his acting. So we'll let Baron Boschovitch pass, first remarking, *en passant*, that I am glad Lawrence has been cast for a part in which he is restricted to two passions.

D. H. Chase is very realistic as the eunuch, Zazarack, and so also is the pet of the harem, Master Charles Parham, from South Fifth Avenue. This is probably the youth's *nom de theatre*, his own name is perhaps Johnson or Jackson—which, I cannot opine. William Cullington, an actor who was identified for some time with the Park stock company, is very good as Manassah, a Jew, whose tongue is eloquent on the subject of finance. All the other people, especially the girls of the seraglio, are particularly nice. I wish Fresh much prosperity, and he can have introductory letters to the public all over the country by applying at this office. These are unnecessary, though, because Fresh makes himself known by thoroughly unconventional means. PEN.

A Monster Scheme.

The three months or more of unusual silence on the part of Mr. J. H. Haverly culminated on Friday and Saturday of last week, in one of the most surprising, as well as important, theatrical projects of the present season.

"There was really no method in my recent comparative indifference to amusements," said the gentleman, yesterday, in explanatory accents, "for my mining interests actually consumed my entire attention. While the events of the past few days may be regarded as the outcome of subsequent thought and deliberation, still the climax, on the whole, was the source of just as much astonishment to me as to anybody else."

"And now that you have effected your purposes, what next, please?"

'My dear fellow, I am still where I propose to stand always—at the bidding of an interested public."

To the "interested public," then, which the representative manager referred to with such quiet sincerity, THE MIRROR gives the substance of what it has been able to learn of a sudden metamorphosis.

One day last week Mr. Gustave Frohman, manager of Hazel Kirke, left the company in Boston on short notice, and came on to New York. He met Mr Haverly at the Fifth Avenue Hotel, and the two were closeted together for the greater part of a day. Here propositions were exchanged, plans considered and reconsidered, followed at length by a mutual understanding and the arrangement of a well-defined course of procedure.

It may be well here to review a bit of history directly concerning the Messrs. Frohman. Among the three brothers Gustave is the pioneer in a theatrical sense. He was the first to launch into the profession, and is responsible for the accession of the other two, Daniel and Charles, who, in consequence, are always more or less influenced by their brother's serious expression of opinion or judgment. The three figured in Haverly's earliest corps of assistants, and when Dan went over to the Madison Square he was followed by Gustave, and later by Charles, who is now controlling one of the Hazel Kirke companies. This deprived Mr. Haverly of three of the ablest men in the amusement field—a loss which he frankly and promptly acknowledged—and so, when Gustave turned about and submitted terms of his own making, and plans of his own nurturing, the Chicago chief placed the matter foremost in his attention without delay.

And the result is—

Mr. Gustave Frohman's attention will be devoted to Mr. Haverly's interests for the next five years to come.

Mr. Charles Frohman will withdraw from the Madison Square also, and return to the management of the Mastodon Minstrels almost immediately. This in itself means a positive revival in American minstrelsy.

Mr. Daniel Frohman has before him one of the most remarkable offers ever made to any manager, and—well, perhaps this can be discussed with greater propriety later on.

Mr. Gustave Frohman's separation from the Messrs. Mallory is, of course, in a degree conditional. He will continue to represent the original Hazel Kirke company as manager throughout the present season. Thenceforth he will assume practical charge of all of Mr. Haverly's enterprises.

The announcement has already been made that Messrs. O.G. Bernard, Haverly and Frohman have jointly secured a lease of the California Theatre at San Francisco. This is but the initiatory step in a purpose of tremendous dimensions. It means no less than a chain of theatres extending positively from coast to coast. This circuit will not only figure as an enduring monument to American enterprise, but will actually represent the greatest undertaking identified with the dramatic history of the world!

Mr. O. G. Bernard, who is equal partner with Gustave Frohman in all his various undertakings, has been actively engaged for some time in perfecting these arrangements. Through his tireless energy and perseverance the lease of the California Theatre was obtained, and due credit must be given for his valuable participation in the negotiations.

"A fresh start with fresh help and fresh ideas," said Mr. Haverly, in a hasty highway interview, "means a great deal more to me than I have time to tell you now. My amusement interests will be doubled, which means of course a doubling of my present duties and responsibilities; but with new and good men to start with, I feel confident and much encouraged. I never in my career was better satisfied with the prospects."

"Will you retain your old attractions in connection with the new?"

"Every one."

"When do you assume control in San Francisco?"

"The exact date is indefinite."

"And the Frohmans?"

"Well," said the manager, "they come high, but we must have 'em!"

O. G. Bernard said when questioned in the lobby of the Madison Square:

"I will be identified with the Madison Square until the close of the season."

"You are interested in Hazel Kirke?"

"Yes, and I am about to organize a third company by special arrangement with Mr. Mallory."

"What do you think of the new order of things?"

"I do not think Mr. Haverly is the man to take hasty or unsafe steps. He has all the pre-requisite elements of success, and in my judgment will pull through the movement in splendid form. He has already driven his stakes on both sides of the continent, and has now but to gradually link the chain across."

Mrs. Fiske's New Play.

Clarisse, or All for Love, an emotional play, the work of Mrs. Mary H. Fiske, a very talented journalist of this city, received its first representation on any stage at Paterson, N. J., last Saturday evening, and gained a warm and unequivocal endorsement at the hands of a cultured audience, and Katherine Rogers and her company were highly complimented by the press. The representation was very smooth throughout, showing the fruits of frequent rehearsals and a careful directing hand. Miss Rogers was called before the curtain at the end of every act, and the general verdict seemed to be that Clarisse is one of the best emotional pieces ever presented to a Paterson audience. The incidents are not particularly original, and several of them may be detected in other plays, but they are so consistently grouped together that they appear new, and have a potent influence upon the audience. The dialogue is crisp and effective, and there seems to be just enough language to give judicious dramatic strength to the scenes. Miss Rogers has, in Clarisse, a character charmingly suited to her abilities, and we have no doubt will make it a prominent stage characterization. We understand the piece will shortly be played in New York.

A Marvel of Enterprise.

[Sacramento (Cal.) Bee.]

We received the other day a copy of THE NEW YORK MIRROR. It was beautifully printed, tastefully arranged typographically, and was a marvel of enterprise and skill on the part of the publishers.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OPERA CO.: New Orleans, 17, two weeks; Houston, Texas, 31, Nov. 1; Galveston, 2, 3, 4, 5; Montgomery, Ala., 7, 8, 9.

A. M. PALMER'S UNION SQUARE THEATRE CO.: Chicago, 17, week.

ANNIE PIXLEY: Biddeford, Me., 20; Portland, 21, 22; Bangor, 24, 25; Lewiston, 26; Ellsworth, 27; Manchester, N. H., 28; Lowell, Mass., 29.

ALEX CAUFMAN: Utica, N. Y., 21; Auburn, 22.

ARLINGTON'S MINSTRELS: LaCrosse, Wis., 24; Dubuque, Iowa, 25; Galena, Ill., 26; Freeport, 27; Elgin, 28; Aurora, 29; Milwaukee, Wis., Nov. 5, 6.

ANTHONY, ELLIS AND HATHAWAY'S SPECIALTY CO.: Ottawa, Can., 20; Kingston, 21, 22.

ANTHONY AND ELLIS' UNCLE TOM'S CABIN CO.: Grand Rapids, Mich., 20; Chippewa Falls, 21; Eau Claire, 22; Stillwater, Minn, 24; then Minneapolis and St. Paul.

BAKER AND FARRON: Boston, 17, week; Providence, R. I., 24, 25, 26.

BARNEY MCAULEY: Philadelphia, Pa., 17, week.

BARTLEY CAMPBELL'S MY GERALDINE: Chicago, 16, two weeks.

BARTLEY CAMPBELL'S GALLEY SLAVE CO.: Montreal, Can., 17, week.

BIG FOUR COMB.: Kalamazoo, Mich., 20; Michigan City, Ind., 21; Joliet, 22; Ottawa, Can., 24; Peoria, Ill., 25; Galesburg, 26; St. Louis, Mo., 30, week.

BARRY AND FAY COMB.: Buffalo, 17, week; Pittsburg, Pa., 24, week.

BROOKS AND DICKSON'S WORLD COMB.: Bradford, Pa., 20; Erie, 21, 22; Rochester, N. Y., 24 25, 26; Syracuse, 27, 28, 29.

BUFFALO BILL COMB.: St Louis, 16 to 23.

BARLOW, WILSON, PRIMROSE AND WEST MINSTRELS: New Orleans, 17, week; Mobile, Ala., 24; Selma, 25; Montgomery, 26; Eufaula, 27; Columbus, Ga., 28; Macon, 29.

COL. ROBINSON'S HUMPTY DUMPTY CO.: Waterville, Me., 20; Skowhegan, 21; Bangor, 22; Old Town, 24.

CANFIELD AND LAMONT'S HUMPTY DUMPTY: Plymouth, Pa., 20; Nanticoke, 21; Bloomsburg, 24; Catawissa, 25; Tomaqua, 27; Mahola City, 28.

CHARLOTTE THOMPSON: Memphis, Tenn., 17, week; New Orleans, La., 23, week.

CLARA LOUISE KELLOGG CONCERT CO.: Portland, Me., 20.

CLARKE-GAYLER COMB.: Fall River, Mass., 20; Lowell, 21; Lawrence, 22; Boston, 24, week.

CHILD OF THE STATE (HOEY AND HARDIE): Montgomery, Ala., 19, 20; Mobile, 21, 22; New Orleans, 24, week.

C. L. DAVIS (ALVIN JOSLIN): LaCrosse, Wis., 20; Dubuque, 21; Clinton, 22; Davenport, 24; Iowa City, 25; Des Moines, 26; Marshaltown, 27; Oskaloosa, 28; Ottumwa, 29.

COLLIER'S BANKER'S DAUGHTER COMB. No. 2: Auburn, N. Y., 20; Oswego, 21; Fulton, 22; Baldwinsville, 24; Clyde, 25; Lyons, 26; Newark, 27.

COMLEY-BARTON COMIC OPERA CO.: New York City, 17, week.

DENMAN THOMPSON: St. Louis, Mo., 17, week.

DRAPER'S UNCLE TOM'S CABIN: Racine, 22; Milwaukee, 24, week.

DUPREZ AND BENEDICT'S MAMMOTH MINSTRELS: Erie, Pa., 20; Dunkirk, N. Y., 21; Salamanca, 22; Warren, Pa., 24; Meadville, 25; Mercer, 26; Sharon, 27; Youngstown, O., 28.

DONAVIN'S ORIGINAL TENNESSEEANS: Logansport, Ind., 21; Winnemac, 22; Woodstock, Ill., 24; Harvard, 25; Darlington, Wis., 26.

EDWIN CLIFFORD DRAMATIC CO.: Chippewa Falls, Wis., 17, week; Menomance, 24, 25, 26; Hudson, 27, 28, 29; Stillwater, Minn., 31, week.

EDWIN BOOTH: Booth's Theatre, New York City, 17, week.

EMILIE MELVILLE OPERA CO.: Chicago, Ill., 17, week; Baltimore, Md., 24, week; Boston, Mass., 31, eight weeks.

FANNY DAVENPORT: Boston, 17, week.

FRANK I. FRAYNE: Philadelphia, 17, week.

FREDERICK PAULDING: Columbus, Ga., 20; Atlanta, 21, 22; Macon, 24, 25; Savannah, 26; Charleston, S. C., 27, 28, 29; Augusta, Ga., 31; Columbus, S. C., Nov. 1, 2; Granville, 3; Danville, 4, 5.

FREDERIC BRYTON'S IRON MASK CO.: Eau Claire, Wis., 19, 20; Minneapolis, Minn., 21; Faribault, 24, 25; Stillwater, 26, 27; St. Paul, 28, 29.

FRED B. WARD: Terre Haute, Ind., 20; Kokomo, 21; Indianapolis, 24, 25, 26; Louisville, Ky., 27, 28, 29.

FLORENCE HERBERT: Hannibal, Mo., 17, week; Keokuk, Ia., 24, week.

FAY TEMPLETON OPERA CO.: Topeka, Kan., 20; St. Joe, 21, 22; Omaha, 24, 25.

FORBES' DRAMATIC CO.: Fort Scott, Texas, 20.

FRANK MAYO: Cleveland, O., 17, week; Detroit, Mich., 24, week; Akron, O., 31.

GARDNER'S LEGION OF HONOR: St. Louis, 17, week.

GUS WILLIAMS: New Orleans, La., 16, week.

GENEVIEVE WARD: Union Square Theatre, New York City, 17, week.

GULICK'S FURNISHED ROOMS: Detroit, Mich., 17, week.

GRAYSON OPERA CO.: Springfield, Mass., 23; Holyoke, 25; New Bedford, 26; Lawrence, 27; Haverhill, 28; Salem, 29.

GRACE MAXWELL'S DRAMATIC CO.: Sagetown, Miss., 17, week; Pleasant, 26, 27; Biddeland, 28, 29.

GUS. H. ADAMS' HUMPTY DUMPTY TROUPE: Syracuse, N. Y., 20; Rochester, 21, 22.

HILL'S ALL THE RAGE: Jacksonville, Ill., 21; Keokuk, Iowa, 22; Burlington, 24; Rock Island, Ill., 25; Davenport, Iowa, 26; Clinton, 27; Freeport, Ill., 28; Rockford, 29.

HERRMANN: Pittsburg, 17, week; Indianapolis, Ind., 24; Louisville, Ky., 31.

HERNDON'S OPERA HOUSE CO.: Saratoga, 17, week.

HAVERLY'S NEW MASTODON MINSTRELS: St. Louis, 17, week.

HAVERLY'S STRATEGISTS: Haverly's Fourteenth Street Theatre, New York city, 24, week.

HERNE'S HEARTS OF OAK: Bridgeport Conn., 20; Newark, N. J., 21, 22; Philadelphia, 24, week.

HI HENRY'S PREMIUM MINSTRELS: Pleasant Valley, W. Va., 20; Charleston, 21; Huntingdon, 22; Cattlesburg, Ky., 24; Ashland, 25; Ironton, 26; Portsmouth, 27.

HAGUE'S EUROPEAN MINSTRELS: Pottsville, Pa., 20; Danville, 21; Williamsport, 22; Olean, 24; Bradford, 25; Jamestown, N. Y., 26; Titusville, Pa., 27; Oil City, 28; Erie, 29; Buffalo, N. Y., 31, Nov. 1, 2; Toronto, Can., 3, 4, 5.

HARRY WEBBER'S NIP AND TUCK: Avoca, Ia., 21, 22; Sioux City, 24, 25; Yankton, D. T., 26, 27; Lemars, 28, 29.

JARRETT'S FUN ON THE BRISTOL: Albany, N. Y., 20; Troy, 21, 22; Saratoga, 24; Schenectady, 25; Ilion, 26; Auburn, 27; Rochester, 28, 29.

JOHN MCCULLOUGH: St. Louis, 17, week.

JOHN A. STEVENS: Bridgeport, Conn., 22.

JOLLITIES: Milwaukee, Wis., 17, week; Galesburg, Ill., 24; Burlington, Ia., 25; Keokuk, 26; Quincy, Ill., 27; Hannibal, Mo., 28, Jackson, 29.

JAY RIAL'S UNCLE TOM'S CABIN CO.: Xenia, O., 20; Columbus, 21, 22; Pittsburg, 24.

JANAUSCHEK: Rochester, N. Y., 20; Binghamton, 21; New York city, 24, three weeks.

JOSEPH MURPHY: Cincinnati, O., 17, week; Springfield, 24; Dayton, 25; Toledo, 26; Fort Wayne, Ind., 27; Lafayette, 28; Logansport, 29; Chicago, 31, week.

JOHNSTON AND MILLER: Cincinnati, 17, week; St. Louis, 26, week.

JOHN E. OWENS: Macon, Ga., 20, 21; Columbus, 22; Eufala, Ala., 24; Montgomery, 25; Mobile, 27, 28, 29; New Orleans, 30, week.

JOHN T. RAYMOND: New York city, 17, two weeks; Cleveland, 31, week.

J. K. EMMET (FRITZ): Cincinnati, 17, one week.

J. M. HILL'S DEACON CRANKETT CO.: Williamsburg, N. Y., 17, week.

JOHN S. CLARKE: Buffalo, Troy, N. Y., 20; Rochester, 21, 22; Cleveland, O., 24, week.

KIRALFY'S MICHAEL STROGOFF: Baltimore, 17; Cincinnat, 24; Louisville, 31; Chicago (probably), Nov. 7.

LILLIPUTIAN OPERA CO.: Fostona, O., 21; Tiffin, 22; Clyde, 24; Norwalk, 25.

LINGARD'S STOLEN KISSES COMB.: Ithaca, N. Y., 20; Syracuse, 21, 22; Oswego, 24; Utica, 25; Rome, 26; Hamilton, Ont., 28, 29; Toronto, 31, Nov. 1, 2.

LEAVITT'S GIGANTEAN MINSTRELS: Atlanta, Ga., 20; Columbus, 21; Memphis, Tenn., 22; Nashville, 24; Louisville, Ky., 25; Evansville, Ind., 26; Bellville, 27; Alton, Ill., 28; St. Louis, 29, week.

LOTTA: Philadelphia, 17, week.

LAWRENCE BARRETT: Boston, 17, week.

MR. AND MRS. HUBERT O'GRADY: Albany, N. Y., 20, 21, 22; Danbury, Conn., 24; New Haven, 25, 26; Meriden, 27; New Britain, 28; Ansonia, 29; Waterbury, 31.

MILTON NOBLE'S COMB.: Chattanooga, Tenn., 20; Rome, Ga., 21; Dalton, 22; Atlanta, 24, 25, 26, 27.

MADISON SQUARE THEATRE CO., No. 1: Williamsburg, 24, week; Windsor Theatre, 31, week; Buffalo, Nov. 7, week.

MAGGIE MITCHELL: Bloomington, Ill., 25.

MADISON SQUARE CO., No. 2: Portsmouth, N. H., 20; Dover, 21; Bath, Me., 22; Portland, 24, 25; Bangor, 26, 27; Lewiston, 28, 29; Saco, 31; Manchester, N. H., Nov. 1.

MAX FEHRMANN'S COMB.: San Francisco, 17, two weeks.

MITCHELL'S PLEASURE PARTY: Indianapolis, Ind., 20, 21, 22; Xenia, 24; Columbus, 25, 26; Louisville, Ky., 27, 28, 29; Springfield, O., 31.

M. B. CURTIS' SAM'L OF POSEN COMB.: Austin, Tex., 21, 22; San Antonio, 24, 25; Brenham, 26, Corsicana, 27; Dallas, 28, 29.

MR. AND MRS. GEORGE S. KNIGHT: Windsor Theatre, N. Y., 17, week; Elizabeth, N. J., 25; New Brunswick, 26; Trenton, 27; Easton, Pa., 28; Wilmington, Del., 29; Philadelphia, 31, week.

MARY ANDERSON: Chicago, 17; St. Louis, 31, week; Cincinnati, O., Nov. 7, week.

MCINTYRE AND HEATH'S MINSTRELS: Davenport, Ia., 20; Princeton, Ill., 21; Ottawa, 22; La Salle, 24; Streator, 25; Pekin, 26; Bloomington, 27.

MY PARTNER (Aldrich and Parsloe): Salem, Mass., 20.

MINER ROONEY COMB.: Pittsburg, Pa., 17, week; Wheeling, W. Va., 24, 25.

MAHN OPERA CO.: Providence, R. I., 20, 21; Springfield, Mass., 22; Brooklyn, 24, week.

MELVILLE COMB.: Chicago, Ill., 17 to 22; New York City, 23, week.

NAT C. GOODWIN: Washington, D. C., 17, week.

NEIL BURGESS' WIDOW BEDOTT COMEDY CO.: New Bedford, Mass., 20; Fall River, 21, Providence, R. I., 22.

ONE HUNDRED WIVES: Akron, O., 20; Canton, 21; Altoona, Pa., 22; Harrisburg, 24; Williamsport, 25; Danville, 26.

OLD SHIPMATES COMB. (Frank Mordaunt): Toronto, Can., 17, week; Belleville, 24; Kingston, 25; Brockville, 26; Prescott, 27; Ottawa, 28, 29; Montreal, 31, week.

OSBORNE DRAMATIC CO.: Hazleton, Pa., 20; Shenandoah, 22; Scranton, 29.

OLIVER DOUD BYRON: Lowell, Mass., 20; Lawrence, 21; Lynn, 22; Portsmouth, N. H., 24; Salem, Mass, 25; Biddeford, Me., 26; Lewiston, 27; Portland, 28; Nashua, N. H., 29; Boston, Mass., 31, week.

ONLY A FARMER'S DAUGHTER (LILLIAN CLEVES): Toronto, 24, week.

PALMER-GRAHAM-ROGERS: Washington, D. C., 17, week; Baltimore, 24, week.

POWERS' PARAGON CO.: Montreal, 17, week; Quebec, 24, 25, 26; Montreal, 27, 28, 29; Ottawa, 31; Ogdensburg, Nov. 1; Brockville, 2; Kingston, Can., 3; Peterboro', 4; Hamilton, 5, 6; London, 7, 8.

RICE EVANGELINE CO.: Georgetown, Col., 20; Golden, 21; Boulder, 22; Cheyenne, Wy., 24; Lincoln, Neb., 27.

ROBSON AND CRANE: New York city, 17, four weeks.

ROSSI DRAMATIC CO.: New York city, 17, two weeks.

ROSE EYTINGE IN FELICIA: Reading, Pa., 20; Scranton, 21; Trenton, 22.

RICE'S SURPRISE PARTY: Chicago, 17, week.

SOL SMITH RUSSELL'S EDGEWOOD FOLKS COMB.: Scranton, Pa., 22; Pittsburg, 24; Wilkesbarre, 25; Allentown, 26; Norristown, 27; Bethlehem, 28.

SALSBURY'S TROUBADOURS: Cleveland, O., 27, week; Buffalo, N. Y., 24, 25, 26; Utica, 27; Troy, 28, 29; Albany, 31, Nov. 1; Paterson, N. J., 2; Newark, 3; New Brunswick, 4; Trenton, 5; Baltimore, Md., 7, week; Washington, D. C., 14, week.

THE HALLS COMB.: Evansville, Ind., 17, week; Cincinnati, O., 31, week; Chicago, Ill., Nov. 7, week; Milwaukee, Wis., 14, week.

THE JOLLITIES: Dubuque, Ia., 20; Davenport, 21.

TONY DENIER'S HUMPTY DUMPTY: Austin, Tex., 20; Houston, 24, 25; Galveston, 26, 27, 28, 29; New Orleans, 30, week.

TONY PASTOR'S CO.: Springfield, Mass., 20; Worcester, 21; Pawtucket, R. I., 22; New York, 24, for season.

THE HARRISONS: Boston, Mass., 17, week.

THE VILLAS: Canal Dover, 20; Urichsville, 24, 25; Cadiz, 26, 27.

VOKES FAMILY: Pittsburg, 17; Cleveland, 24; Baltimore, 31st; one week each.

WALLACE SISTERS' COMBINATION: Monmouth, Ill., 21 and 22; Bloomington, 24 and 25; Springfield, 26 and 27.

WILBUR OPERA CO.: Philadelphia, 17, week; Chicago, Ill., 24, week; St. Louis, 31, week.

WILLIAM STAFFORD: Evansville, Ind., 20; Vincennes, 21; Terre Haute, 22.

WILLIE EDOUIN SPARKS' COMB.: Cincinnati, O., 17, week; Memphis, Tenn., 24, five nights.

BOSTON.

Rossi at the Globe Theatre has been fairly successful pecuniarily, but great artistically. Last week he appeared as Romeo and Othello. In the former role Rossi has arrived at that period of life which unfits him for the Venetian lover; figure, face and age are against him, yet he succeeded in giving a grand impersonation of the character. I swore off from Othello after seeing the terribly realistic impersonation of Salvini, and all representations of this character have in my eyes suffered in comparison with that magnificent actor. They all lacked something which went to make up that strange and grand performance. Rossi seems to me all he was. He excels Salvini in grace, in subtlety, and in art, and in that exquisite delicacy which stops short of license and coarseness. The support is good. Milnes Levick played Mercutio as he plays everything, excellently, but as Iago he outshone all who have essayed the character here for many years (I do not except Edwin Booth), but Mr. Levick came very near that great actor, and his acting was a revelation to the public and the actor. Louise Muldener deserves great credit for her painstaking efforts as Juliet and Desdemona. Constance Hamblin could not be understood; she spoke her lines so rapidly that the sense was totally lost upon her auditors. Harry Weaver was very good as Friar Laurence and Brabantio. Harry Weaver, Jr., surprised me by his fine performance of Tybalt. The remainder of the cast calls for no mention. This week, Fanny Davenport.

Large houses have assembled at the Park Theatre to witness Hazel Kirke. The success has been marvelous. This week Lawrence Barrett.

They have had a succession of crowded houses at the Museum to witness Patience, and the audiences have been greatly pleased with the entertainment. The Bunthorne of George Wilson has met with general commendation. Sadie Martinot has made a triumph as Angela. Her graceful and beautiful acting in this role will long be remembered. Patience was withdrawn on Saturday to make room for the long expected Colonel. After The Colonel, Patience again.

The Mascotte at the Gaiety has secured a great success, owing to its being a great favorite here, and to the excellent manner in which it has been produced. The company is first-class in every respect.

The Howard Athenæum has been packed to overflowing at every performance to greet an actor whose name is a household word in the annals of theatrical history, Joseph Proctor, in Nick of the Woods. The boys turned out in large numbers to witness Bloody Nathan and the Avenger, and his appearance was hailed with thunders of applause. A good variety bill also constituted part of the programme. This week Alice and Lou Harrison in Photos.

Business has been fair at the Windsor Theatre, with the Grayson Opera company in The Mascotte. Helen Carter, Helen Grayson and Wallace Allen are the favorites of the company. This week Baker and Farron as Chris and Lena, for the first time in Boston.

The Boston Museum is doing an average business with a straight variety bill.

Items: Jeannie Winston is in the city rehearsing the Twelve Jolly Bachelors.—R. E. Stevens, manager for Lawrence Barrett, has been here for the past week making arrangements for his star's tour in New England.—Signor Rossi gave a reception at the Tremont House to his friends and the press on Monday evening.—Milnes Levick is rapidly recovering from his late attack of rheumatism.—Fannie Wright, of the Madison Square company, will remain in Boston for some days to visit her daughter Alice, who is a member of Harrison's Photos.—Oliver Wren appears at the Gaiety on Monday as Lorenzo, in The Mascotte.—Jane Parker, of the old Tremont and National theatres, is an applicant for the Forest Home.—Fannie Brown Forrester, a young lady of this city, will shortly make her debut at one of our city theatres.—Lillie Ashby will shortly become a pupil of Fanny Morant. Miss Ashby has appeared in Boston at different times, but with so talented a teacher as Miss Morant, feels that there is success for her in the future.—H. Wayne Ellis is in the city making arrangements for his new opera of Uncle Tom's Cabin.—Laura Schirmer, late of the Strakosch Opera company, has gone to Europe to complete her musical studies. Mme. Ermmia Rudersdorf is very ill at her residence in this city.

CHICAGO.

Haverly's Theatre (J. H. Haverly, proprietor): John McCullough closed his third and last week to a good business.

Hooley's Theatre (R. M. Hooley, proprietor): Thomas W. Keene has finished his second week and third engagement here. Business fair.

McVicker's Theatre (J. H. McVicker, proprietor): Mary Anderson has completed her first week to excellent business.

Grand Opera House (J. A. Hamlin, manager): The Union Square company has just closed one of the most remarkable engagements ever played in this city.

Items: James and Katie Gilbert and their company have just returned to the city after a two weeks' tour in the Northwest.—Joseph Jefferson follows Mary Anderson at McVicker's in The Rivals.—Charles Atkinson, of the Jollities, has been here the week trying to find an opening for his company.—The Wilbur Opera troupe follow Emilie Melville at Haverly's.—Collier's Banker's Daughter company follows the Geraldine party at Hooley's.—It rained all the week, but "Standing Room Only" was displayed at several theatres.—Mr. Barron, the critic of the *Inter-Ocean*, is engaged upon a new play.—Whitaker and DeGarmo are getting out a pamphlet which is to contain the illustrated interiors of all the theatres and halls in Chicago.

PHILADELPHIA.

The Eighth Street Theatre has made a big hit with the shop-girls. Eve, the Saleslady, was produced on Saturday night to a house that was completely jammed, and will be continued until further notice. Manager Brown expects a long run, and his expectations are likely to be realized. Eve, the heroine, once an heiress, is obliged by reverses to measure laces and such things in a retail establishment. She meets, of course, many people, and among them is a villain, who, taking advantage of her poverty, tempts her. Eve's fight against evil until she meets her reward at the hands of a good young man affords ample opportunity to string together a variety of interesting incidents. A store scene, with the clerks at work measuring off goods, is a very animated one. Of course, the moral is that vice is punished, while virtue meets its just reward. Of its class the play is a strong one. The scenery is good, and the stock company is good. Blanche De Bar plays the heroine in an admirable manner, and at times comes out very strongly in points that the audience see and applaud. She is well supported by Miss Williams, Messrs. Stanley, Fulton, Herman, Hunt and others.

There is a rather attractive programme this week, taken as a whole. Lotta began her second week on Monday night at the Opera House, playing Musette. She has brought a turn in the tide. Mahn's company, which preceded her, played to very slim audiences. The company was inferior, and Mahn's reputation was insufficient to carry the thing through. With Lotta, however, has come packed houses. Every night the pretty theatre has been packed, and at the matinees there has hardly been standing room. It is funny how people will flock to see Lotta in plays everybody is familiar with. But Lotta is a law unto herself, and people know it, and take her every movement as something particularly laughable. Lotta has a great hold upon the affections of the Philadelphia theatre goers, and there is considerable interest in her new play, Bob, which is to be produced next week.

At the Walnut Rose Eytinge's Felicia gives way to Barney McAuley, as Uncle Dan'l. At the Arch Mme. Favart withdraws in favor of the Wilbur Opera company, in The Mascotte; and at the Chestnut The Princess of Bagdad, which has been highly successful, will be withdrawn on Thursday night, so that Money Bags can have a chance. The Two Orphans was revived at Wood's on Monday night, and Uncle Tom's Cabin is announced for the afternoon performances. At the National, Frank I. Frayne, with his wonderful dog and rifles, is the principal attraction; and at the Grand Central a very amusing comedy, called Neighbors' Wives, winds up an interesting variety bill. At Thatcher's Arch Street Opera House Hash draws crowded houses; and at Carncross' Eleventh Street place Old Probabilities is very funny.

The Lyceum has closed for a few days, and it is to be hoped that The World won't revolve in this town any more this season. We have had so much of it that it has lost its drawing powers. Next Saturday the Lyceum will begin its "opera season," as it calls it. Patience will be brought here from Boston, with the Boston company to play it.

Items: Edwin Booth is to play at the Lyceum Nov. 7.—Hearts of Oak follows McAuley at the Walnut.—Annie Louise Cary is suffering from bronchitis, and was unable to appear at the Star Course concert on Monday night. Mlle. Lelia Lauri and Signor Corsini, of Mapleson's troupe, were brought over to fill up the gap.—Mr. Stoddard lectures at the Academy on Sicily on Friday night.

SAN FRANCISCO.

Baldwin's Theatre (Thomas Maguire, manager): The emasculated version of Tom Taylor's Retribution, which was presented at this house 3d, under the name of Priuli, the Italian, was withdrawn after six performances. It scored neither an artistic nor a financial success, and was only prevented from falling flat on the first night by the excellent acting of J. R. Grismer and Jeffreys-Lewis. Holmes Grover, Jr., a new addition to the company, by his utter incapacity, served as an admirable foil for Grismer in the scene between them in the second act. On Saturday night Jeffreys-Lewis took a benefit, appearing as Stephanie in Forget-Me Not, a character particularly adapted to her talents. Miss Lewis is always artistic, and seldom fails to win the approval of an audience, but her forte undoubtedly lies in the portrayal of such embodiments of feminine wickedness as Stephanie and Countess Zicka. On Saturday night she was at her best, and I am pleased to say, netted a handsome sum. At the conclusion of the play W. E. Sheridan effectively recited The Dream of Eugene Aram. He was followed by Ada Deaves in her character specialty, Schneider's Ride, and in response to an encore she gave some good imitations of prominent actors. Miss Lewis then appeared before the curtain and made a neat speech.

On Monday evening, 10th, Alice Dunning Lingard opened in Frou-Frou, supported by Joe Grismer and the stock company. The play was well put on, the scenery by Porter being very fine. Mrs. Lingard, who has never before starred on her own account, is as handsome as ever, but her acting is scarcely on a par with her perfect figure and attractive face. Eva West as Louise was richly and tastefully dressed, and surprised those who did not know how talented she really is, by her effective portrayal of the part. Phœbe Davis, the new California soubrette, was pert and pretty as Pauline.

Bush Street Theatre (Chas. E. Locke, manager): Uncle Isaac was withdrawn on the 8th after an unprofitable four weeks run, and on 10th Rafael Joseffy opened to an appreciative audience. His performance on the ivories gave great satisfaction, even the critics of the daily press finding no cause for complaint.

Tivoli Gardens (Kreling Brothers, proprietors): Lurline has made a hit and will be continued at this house until further notice. T. Wilmot Eckhart displays his cultivated tenor voice to excellent advantage as Rudolph and does some clever acting. Ethel Lynton as Lurline looks bewitching and sings very sweetly.

Winter Garden (Stahl and Maack, proprietors): La Grande Duchesse still holds the boards here, with Louise Lester in the title role.

The Fountain (Schmidt and Stepp, proprietors): A first class variety bill is nightly given at this popular place of amusement.

Bella Union (P. McAtee, proprietor): The usual variety performance to fair business.

Adelphi (Ned Buckley, proprietor): The Pawnbroker is in its second week.

Items: Overture has been made to Alice Oates to accept an engagement at the Crystal Palace Garden, a monster place of amusement soon to be opened here. Should she conclude to accept, she will be obliged to relinquish her contemplated trip to Australia, and will go East to select a comic opera company.—Ida Aubrey, the child actress, has had a play written for her by Louis Imhaus. It is entitled Broken Vows. She is negotiating with Manager Daly for a place in his New York company.—Jeffreys Lewis goes East in a few days.—On Thursday, October 13, Mrs. Elizabeth Saunders, one of our best-liked old women, will be given benefit entertainments at both the Baldwin and Bush Street Theatres. The programmes embrace the Two Orphans at Baldwin's, and a variety bill at the Bush Street.—Samuel Fabian, a promising young pianist of this city, is going to Europe to study.—Billy Emerson is having the Standard Theatre repainted and renovated, and will change its name to Emerson's Standard Theatre, before opening it as the home of minstrelsy on the 17th. Billy has a good company, and having decided to reduce the rates of admission to a popular standard, ought to do a rushing business.—W. E. Sheridan will play King Lear at Baldwin's on the conclusion of Alice Dunning Lingard's engagement.—Professor Seeman, a magician, will follow Joseffy at the Bush Street Theatre. The distribution of gifts will be a feature of his performance, unless it is prevented by the police enforcing the law.—On the last two Sunday nights Manager Locke has so far departed from the legitimate line of theatrical business as to conduct a show given by the alleged spiritual medium, Anna Eva Fay, at the Grand Opera House. The public, however, likes to be humbugged, and the profits were considerable.—All of our managers are feeling hopeful.—J. S. Ryan, late of the California Theatre, will join the Charlotte Thompson company.—Sam Dearin has taken a short lease of the Stockton Theatre.—E. S. Stetson will appear in Kentuck at the Stockton Theatre 17th.

BROOKLYN.

Academy of Music (David Taylor, lessee): The Boston Ideal Opera company render The Mascotte, Czar and Carpenter, Olivette and Fatinitza during the week.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): Last week Lester Wallack played one of the most successful engagements of the season at this house. This week Hazel Kirke is doing an excellent business. Souvenirs were presented the ladies on Monday evening.

Park Theatre (Col. H. E. Sinn, manager): First appearance in Brooklyn of Mackaye's drama, Won at Last, was made on Monday evening, when the author appeared in the role of John Fleming. The cast is good, and no expense has been spared in the mounting of the play.

Standard Theatre (Hyde and Behman, managers): N. Norton, formerly of the Chicago Academy of Music, has been engaged to manage this house. The drama will alternate with variety and light opera. The present attraction is Yacup, with George W. Thompson in the leading role.

Bunnell's New Museum (G. B. Bunnell, manager): Thousands have been refused admittance to this already popular resort during the past week, necessitated on account of room. An entire change of programme every two weeks is the rule to be strictly adhered to.

Hyde and Behman's Theatre (Hyde and Behman, managers): This week Kelly and Ryan's Comedy company in their new comedy entitled That Man from Galway, are playing to packed houses.

Items: Hyde and Behman have added one more to their list of companies, that of Watson and Ellis, which opened in Baltimore on Monday night under their management.—Muldoon's Picnic party is playing to very large business through the West.—Minnie Conway was the recipient of a very beautiful floral tribute on Saturday evening upon her appearance at Haverly's in My Awful Dad.—The injunction suit brought by the managers of the new Elm Street Theatre against Hyde and Behman has been thrown out of court.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Deacon Crankett is the attraction this week, and large audiences is the order of business for each night. Hazel Kirke next week.

Broadway Theatre (J. S. Berry, manager): Opened for the Fall and Winter season last Saturday night. The house was well filled, and the prospects for a successful season are good. Edwin Blanchard appears in Dumb Boy of Manchester, and a variety performance is also upon the boards.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): J. M. Hill's All the Rage combination attracted only moderate patronage. The troupe is quite strong, but the piece decidedly weak. Frank Hardenberg's Dr. Goodwin is a clever piece of eccentric character acting. Meta Bartlett was recalled home to attend the funeral of her father, and her role, a very arduous one, was assumed by Laura Dainty, the well known reader, in satisfactory style. During the coming two weeks Joe Emmet will cater to amusement frequenters, presenting Fritz in Ireland.

Robinson's Opera House (R. E. J. Miles, manager): Despite the large amount of free advertising received by The World, business during the second week fell off perceptibly. Roland Reed makes an excellent Mo Jewell, and, in connection with Harry Crisp, in a measure helps to redeem The World from utter failure. Willie Edouin's Sparks, reinforced by John Mackaye as the photographer, and Marion Elmore as Mrs. Binks, will present Dreams this week. The Kiralfys underlined for week of 24th.

Heuck's Opera House (James Collins, manager): Hyde and Behman's Novelty company terminated a successful engagement 15th. The present week will be devoted to the Irish drama (seasonable at this stage in view of the arrest of Parnell) as delineated by Joe Murphy in Kerry Gow. Julia Stewart will impersonate the heroine, Nora Drew. M. B. Leavitt's Specialty company for week of 24th, followed 31st by Fun on the Bristol company.

Coliseum Opera House (James A. Douglas, manager): The nautical drama having, in the classical vocabulary of the period, "caught on," the frequenters of the Coliseum will be regaled during the week beginning 17th with the time honored Flying Dutchman, J. B. Radcliffe, a well-known local artist, assuming the leading role of Van Der Decken. New scenery and effects have been prepared.

Vine Street Opera House (Thos. E. Snel-

baker, manger): The house throughout the week has been comfortably filled at every performance to witness a good variety entertainment.

Items: Margaret Mather, Manager J. M. Hill's prospective star, who has been sojourning at the Grand Hotel, during a portion of the past week, gave a select reading in the parlor of the hotel 13th, and impressed her auditors very favorably.—Jay Rial was in the city for a few hours 14th.—Col. Thomas E. Snelbaker, manager of the Vine Street Opera House, is confined to his residence through serious illness.—Louis Ballenberg, last season manager of Pike's Opera House, will shortly leave this city for a permanent residence in Chicago.—Marie Geistinger's Opera Bouffe company, from the Thalia Theatre in New York City, will appear at Heruck's Opera House in January, '82.—The German citizens have been petitioning the Mayor to rescind the order prohibiting Sunday amusements.—The Roman Students gave a Sunday concert at Heuck's 16th to a comfortably filled house, and their selections were liberally applauded.—John Morrissey is looking after the business affairs of the Vine Street Opera House in Col. Snelbaker's absence.

BALTIMORE.

Ford's Opera House (John T. Ford, proprietor): Tony Pastor's troupe have been playing to big houses all the week. The company is a strong one. Next week, Ford's Opera company, in The Mascotte; Palmer-Graham company 24th.

Holliday Street Theatre (Jno. W. Albaugh, manager): Nat Goodwin and Eliza Weathersby presented their new play, The Member for Slocum, for the first time here this week. There is nothing new or strikingly original in the piece, but it is rendered exceedingly amusing by Nat Goodwin's interpretation of Onesimus Epps, the young and handsome member of Parliament. In his own peculiar line he is one of the funniest men on the stage, and will be a bright, particular star some day if he is not over-confident that he "knows it all." Next week, Kiralfy combination in Michel Strogoff; Deacon Crankett 24th.

Monumental Theatre (Ad. Kernan, manager): The Rentz-Santley Burlesque company gave an enjoyable performance to big houses. Next week, Hyde and Behman's Specialty troupe.

Front Street Theatre (Dan. A. Kelly, manager): The emotional drama, Meg, or A Mother's Devotion, was produced this week, with Adelina Gasparini in the title role. The drama is a good one, and some of the situations are decidedly sensational. Miss Gasparini played the role of Meg in a manner that won for her well merited applause. Her support was excellent. Next week, Julian Kent, in the sensational drama, Wild Bill, and an olio.

Items: Comley and Barton company opens at Academy of Music on Monday next, 17th, in Mme. Favart.—The Emelie Melville company are billed to appear at Academy 24th

ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager): Jefferson's week was a big one, the house being packed every night. He opened in Rip 9th, and presented The Rivals—the best representation of legitimate comedy given in St. Louis for years—until 15th, when Rip was revived. Denman Thompson, as Joshua Whitcomb 16th.

Pope's Theatre (Charles Pope, manager): Emilie Melville's Opera company had a fine week's business commencing 10th. The representations were The Royal Middy, which made a success, and had to be put on several times more than was announced. Prince Methusalem was retained for future production. Patience and Boccaccio filled out the last of the week. Madame Favart was another novelty of the engagement, and was well received. The principals of the troupe are fine, and Miss Melville is beyond a doubt one of the best soubrette prima donnas on the stage. The chorus was large and efficient, the scenic setting magnificent and the costumes handsome. Buffalo Bill and his Indians 16th.

Grand Opera House (John W. Norton, manager): Willie Edoin's Sparks are very popular in St. Louis, and the representation of Dreams is a notably interesting mixture of comedy, farce and extravaganza. The company is very strong, Alice Atherton and Lotta Belton reappearing with the company, and that bright little burlesquer, Marion Elmore, adding greatly to the performance. Willie Edouin and James T. Powers are as good as of yore, and introduced several new features. John A. Mackay appeared as the impecunious photographer and did excellently. John McCullough opens 17th.

People's Theatre (Robertson and Mitchell, proprietors): Fay Templeton's Comic Opera company opened 9th in The Mascotte. It made an immediate success, and was repeated during the week to the exclusion of representations of other operas in the repertoire. Fay Templeton has assumed her position as one of the greatest favorites in light opera that has ever visited St. Louis. The company is an excellent one and strong in leaders and in the ladies and gentlemen of the chorus. The Mascotte was finely set and costumed, and Seth Crane sustained the role of Pippo to Miss Templeton's Bettina splendidly. The Legion of Honor combination 16th.

Items: Joseph Jefferson gives an extra fine performance 16th, presenting Rip Van Winkle at the Grand Opera House.—Marie Prescott appeared at Pope's 9th, as Nancy Sykes, to a fair house. The lady's rendition of the role was the best I have seen since Lucille Western's great performance. It is a shame that Miss Prescott's great talents have not been better appreciated thus far this season. She is one of the most talented stars that the American stage has produced.—W. Mitchell and Frank Crane, of the Prescott company, were sitting in one of the public parks a few days ago talking about putting up a 'crib-cracking" job, for the edification of an old gentleman who was sitting near. He took it all in and disappeared, but shortly after Tom Hennesy, the big-handed detective, was "toting" them to the Four Courts. They were locked up for a half-hour or so, when matters were explained, and they were released wiser, if not sadder, men.—Joseph Jefferson has been shooting pigeons at Sportsman's Park.—Lillie Green, a variety actress, died here several days ago of disease of the heart. The profession made up a purse for her burial.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): Frederick Paulding in Salviati during the week. This young gentleman has improved greatly since he first appeared in this city. He has many faults which experience only can eradicate, and there are others for which Nature is to blame, and which possibly never will be overcome. Next week (16th), Gus Williams in his new play of Wanted, a Carpenter.

St. Charles Theatre (David Bidwell, manager): Sam'l of Posen (M. B. Curtis) has been doing a good business at the Old Drury during the past week. Mr. Curtis is if anything better in the part now than on his last visit. The Hess Acme Opera troupe commence a two weeks' engagement 16th.

Items: The Grand Opera House was lighted up and thrown open to members of the press on the evening of 15th.—The regular season opens 16th with B., W., P. and W. Minstrels.—Frank A. Small, who began the season with Spiller's After the Opera party, is now in the business department of the Sam'l of Posen company.

ALABAMA.

EUFAULA.

Barnett's Opera House (P. H. Morris, manager): Booked: Frederick Paulding 24th and B., W., P. and W.'s Minstrels 27th. Season here promises to be a gay one.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): The regular season will be opened by Frederick Paulding 17th as Salviata. Hoey and Hardie company follow 21st and 22d; B., W., P. and W.'s Minstrels 24th.

COLORADO.

DENVER.

Tabor Opera House (W. H. Bush, manager): Fanny Louise Buckingham closed a very successful week 9th, going hence to Leadville. Rice's Evangeline company commenced a week on the 10th to splendid business, money being turned away every night.

Palace Theatre (Edward Chase, proprietor): Variety entertainment, Katy, the Shop Girl, being the afterpiece.

LEADVILLE.

Tabor Opera House (F. T. Osgood, manager): Rice's Evangeline party closed 8th to excellent business. Fannie Louise Buckingham, in Mazeppa, 10th, to slim house. Booked: Georgia Minstrels, 17th, 18th and 19th; Remenyi, 20th, 21st and 22d.

CONNECTICUT.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): Fun on the Bristol 12th to good business; company gave satisfaction. Booked: Carreno-Donaldi Concert company 19th; Herne's Hearts of Oak 20th; John A. Stevens, in Passion's Slave, 22d.

MERIDEN.

Wilcox Opera House (T. H. Delevan, manager): B. McAuley to light house 10th. Connie Soogah to a small attendance 12th. Boston Ideals in Mascotte to large audience 14th.

Item: Manager Delevan is playing this week Grayson's Boston Opera company in Waterbury, New Britain and other towns in the State.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Manager Carll has given us a week of model attractions for which I am sorry to say he has received far from sufficient patronage to warrant them. Mahn's Opera company played Boccaccio 10th to a satisfactory house. The Boston Ideals in the Mascotte and Olivette 12th and 13th to good business on the average. The week ended with Connie Soogah 14th and 15th. The play is mediocre, but the company is good throughout; business bad. Booked: Boston Museum company 20th.

New Haven Opera House (John H. Near, manager): Howorth's Dublin Dan company and McGill's Mirror of Ireland 12th and 13th; a consolidated show; business poor. Fun on the Bristol 14th to slightly better business. The company are protean artists and make the farce racy and enjoyable. Booked: Herne's Hearts of Oak 19th; Carreno-Donaldi concert 20th; the O'Grady's 28th and 29th.

Grand Opera House (Clark Peck, proprietor): Esmerelda was presented by the Madison Square Theatre company 13th, 14th and 15th; on the whole he thinks it an attractive piece. Booked: Jno. B. Gough 17th; Jno. A. Stevens in Passion's Slave 18th; Tony Pastor 19th; Grayson Opera company 21st and 22d; European Mastodons 27th; Rossi 28th and 29th; The Professor Nov. 18 and 19.

American Theatre (W. S. Ross, manager): Week of 17th an entirely new variety company take the boards in place of the excellent one of the past week.

Items: Jennie Yeamans has recovered and made a hit in the Connie Soogah.—Both the Mallory Brothers were here to witness Esmerelda and seemed well pleased.—Miss Jennie Clous, violinist, just from Europe, will join the Carreno-Donaldi company in New Haven.

WATERBURY.

Opera House (Jean Jacques, manager: Connie Soogah 11th, to good house, Jennie Yeamans being ill, her part was taken by her sister. John A. Stevens, in Passion's Slave, 19th; Grayson Opera company, 20th; Haverly's Minstrels, 28th.

Item: A. F. Slate, of this city, who joined the Standard Theatre company as agent has left the company. He was called away to attend the death-bed of his child.

WILLIMANTIC.

Loomer Opera House (S. P. Loomer, proprietor): John A. Stevens in Passion's Slave 15th to fair business. Mr. Stevens did not appear on account of his mother's death.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Kiralfy's Michel Strogoff for week ending 15th was finely presented. Nat Goodwin and Eliza Weathersby 17th; Thos. W. Keene 24th.

Ford's Opera House (John T. Ford, manager): Haverly's Widow Bedott closed 15th. The Palmer-Graham company, in My Sweetheart, this week.

Theatre Comique (Jake Budd, manager): The usual performance to good business.

GEORGIA.

ATLANTA.

De Give's Opera House (L. De Give, manager): John E. Owens 10th; week to good business. Hoey and Hardie in Child of the State 14th and 15th; Diplomacy to excellent business. Billed: Leavitt's Minstrels 20th; Frederick Paulding 21st; Milton Nobles 24th.

AUGUSTA.

Augusta Opera House (N. K. Butler, Jr., manager): Venner Dramatic company gave Eviction to slim houses 11th and 12th; nothing very taking in it or the company. Leavitt's Giganteans 14th to a fair house.

SAVANNAH.

Theatre (H. C. Houston, manager): Hoey and Hardies' excellent company filled the boards to good houses 10th and 11th, and the audiences were thoroughly pleased. Leavitt's Giganteans followed 13th to fine house. Venner Eviction combination 14th and 15th.

ILLINOIS.

BELLEVILLE.

Academy of Music (F. Weber Benton, manager): The Jollities, in Electrical Doll, to a fair house 10th. Marie Prescott and company will play at an early date.

BLOOMINGTON.

Opera House (Tillotson and Fell, managers): Jollities 12th to a large audience; Maggie Mitchell 25th.

Durley Hall (Tillotson and Fell, managers): Frederick Ward 14th and 15th in Macbeth, Romeo and Othello. The Cartland-Murray company week of 17th.

Items: Ella Blackstone, formerly of this city, has joined Hill's All the Rage company.—My Geraldine is booked for Nov. 2.

DANVILLE.

Gaiety (John Long, manager): Under the efficient stage management of Harry DeLave, this popular variety hall is crowded nightly.

Lincoln Opera House (Leslie Davis, manager): Our Goblins by Mitchell's party, 15th; Frederick Ward, 18th.

JOLIET.

Opera House (E. S. Barney, manager): Anthony and Ellis' Uncle Tom's Cabin 12th drew a large crowd; The Jollities played to good business 13th. Booked: Collier's Banker's Daughter, 20th; Big Four Minstrels, 22d.

LA SALLE.

Opera House (F. Borngasser, manager): Booked: Anthony and Ellis' Uncle Tommers, 14th; McIntyre and Heath's Minstrels, 22d.

PEORIA.

Rouses Opera House (F. E. Piper, manager): Hartz, the magician, finished a week's engagement 15th. In spite of rainy weather the attendance has been good. Booked: Big Four Minstrels 25th; Maggie Mitchell 29th; My Geraldine Nov. 1; Jollities 2d.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Hartz, magician, last week to light business. The Jollities 11th to light house, followed by Fred. Ward in Hamlet and Romeo and Juliet, 12th and 13th, to medium business. Den Thompson, 15th. Booked: Maggie Mitchell, 27th; Mary Anderson, 28th; McIntyre and Heath's Minstrels, 29th; return visit of Jollities, 31st.

Adelphi Theatre (W. H. Laird, proprietor): Business good at this house for week past.

Item: The case of May Fiske against G. W. Chatterton, which has been going through different terms of courts here, was dismissed on the 8th.

INDIANA.

CRAWFORDSVILLE.

Opera House (D. McClelland, manager): Charlotte Thompson was billed for The Planter's Wife, 11th, but by request she appeared as Jane Eyre, and was received by a crowded house. Mitchell's Pleasure Party, 14th, and as usual to a full house. Fred. Ward billed for the 21st.

EVANSVILLE.

Opera House (Thomas J. Groves, manager): Draper's Uncle Tommers to good house 13th; performance below the average. Coming: Mitchell's Pleasure Party 18th; Stafford company 22d; Leavitt's Minstrels 27th; Buffalo Bill 31st.

Apollo Garden Theatre (John Albecker, proprietor): Business during the past two weeks very good. New faces appear continuously.

GREENCASTLE.

Hanneman Opera House: Mitchell's Pleasure Party, in Our Goblins, 12th to a good house.

INDIANAPOLIS.

English Opera House (Will. E. English, manager): The Legion of Honor combination appeared only to fair business. Booked: All the Rage, 17th, 18th and 19th; Maggie Mitchell, 20th, 21st and 22d.

Dickson's Grand Opera House (J. B. Dickson, manager): Jos. Jefferson, 17th; Our Goblins, 20th, 21st and 22d.

KOKOMO.

Opera House (H. E. Henderson, manager): Lew Johnson's King Laughmakers, a colored organization, 8th to good business. Frederick B. Ward appears in Damon and Pythias 22d. Donavin's Original Tennesseeans 14th to big business. Booked: Remenyi, violinist, 24th; McKean-Campbell company 31st, Nov. 1 and 2.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley manager): A large audience greeted Charlotte Thompson, in The Planter's Wife, 10th. Mitchell's Pleasure Party, in Our Goblins, 14th to "standing room only" after 7:30. Coming: T. W. Keene 17th; Fred Ward 19th.

RICHMOND.

Phillips' Opera House (N. L. C. Watts, manager): Mitchell's Pleasure Party delighted a packed audience 11th. Maggie Mitchell is billed as the next attraction.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Charlotte Thompson in The Planter's Wife, 12th, to a large audience. The support is good. Draper's Uncle Tom company, 14th and 15th, to good business. Booked: Mitchell's Pleasure Party, 17th; Fred. Ward, 20th.

VINCENNES.

Green's Opera Hall (Wm. Green, manager): S. Draper's Uncle Tom's Cabin, 12th, to good business. Performance capital. Billed: Mitchell's Pleasure Party, 19th.

Item: Fred. Weeger, Draper's advance agent, is sick at Peru, Ind.

IOWA.

COUNCIL BLUFFS.

The Remenyi company came 8th to large, intelligent and fashionable audience. Remenyi is certainly master of the bow. Miss Mason and Mr. Ross both possess excellent voices. Booked: Fifth Avenue company 17th; Big Four Minstrels 20th; Marie Prescott 24th and 25th; Fay Templeton company 27th; Rice's Evangeline company 31st.

DES MOINES.

Academy of Music (Wm. Foster, manager): Remenyi 11th to light house; Needles and Pins, booked for 14th and 15th, have cancelled dates for the present. Nothing doing now.

DUBUQUE.

Opera House (G. D. Scott, manager): McIntyre and Heath's Minstrels, 12th, to good business. Billed: Billy Arlington's Minstrels, 19th; Charles L. Davis, 21st.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Booked: McIntyre and Heath's Minstrels, 18th; Hill's All the Rage, 22d; Jollities, 26th; Big Four Minstrels, 28th; Fay Templeton, 31st and Nov. 1.

Gibbons' Opera House (P. Gibbons, proprietor): Booked: Florence Herbert and company, 24, week.

MARSHALLTON.

Woodbury Opera House (A. G. Glick, manager): Remenyi Concert company 13th to good audience. Booked: Waite and Ray's Dramatic combination, 17th to 22d; Alvin Joslin, 27th.

KANSAS.

ATCHISON

Opera House (Thos. Mulverhill, manager): Buffalo Bill 10th in Prairie Waif to a large audience; receipts over $300; performance wild and unrefined.

Barnum's Circus 11th to large assemblage; performance in the evening concluded at 8 20 on account of the high wind.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Buffalo Bill and his Indians 8th to a crowded house. Coming: Big Four Minstrels 15th; Needles and Pins 20th.

Item: Barry Mitchell, the tragedian, of St. Louis fame, has been here trying to play Lady of Lyons, with no success.

TOPEKA.

Crawford's Opera House (Lester Crawford, manager): Buffalo Bill 11th to a good house. Morton's Big Four, in an average minstrel performance 13th. Coming: Fay Templeton 19th and 20th.

Item: Barnum's Circus gave a good show 12th.

MAINE.

LEWISTON.

Music Hall (Charles Horbury, manager): Neil Burgess, in Widow Bedott, 10th, to a large house.

City Hall: Clara Louise Kellogg will appear 19th.

PORTLAND.

New Portland Theatre (Frank Curtis, Aldrich and Parsloe, in My Partner, 14th and 15th to large business. Mahn's Opera troupe, 17th, 18th and 19th; Annie Pixley, 21st and 22d; Hazel Kirke, 24th and 25th; Oliver Doud Byron, 28th; Rentz's Female Minstrels, 29th.

City Hall: Another dose of Humpty Dumpty 15th by Robinson's company. Grand Kellogg concert, 20th.

MASSACHUSETTS.

CHELSEA.

Academy of Music (J. B. Field, manager): Hazel Kirke, with Georgia Cayvan, 14th to a very large audience. Harper's Ferry Jubilee Singers, 16th, gave one of their pleasing concerts.

FITCHBURG.

City Hall: John A. Stevens gave a very fine entertainment 10th to a small house. Booked: Nick Roberts 21st; Aberle's Minstrels 24th.

Item: Whitney Opera House is to be opened 20th by the Boston English Opera company in The Mascotte.

HAVERHILL.

City Hall: Robinson's Humpty Dumpty company gave a fair show to good house 10th. Aldrich and Parsloe in My Partner to fine house 11th. Rentz's Female Minstrels 13th to excellent business. Booked: Little Corinne 14th in Olivette; Annie Pixley in M'liss 19th.

LOWELL.

Music Hall (Simons and Emery, lessees): Aldrich and Parsloe, in My Partner, to a full house. Rentz Minstrels, 11th; strange show. Booked: Widow Bedott, 17th; O. D. Byron, 20th; George Clark and Jennie Yeamans, in Connie Soogah, 21st; Nick Roberts' Humpty Dumpty, 22d; Annie Pixley, 29th.

Huntington Hall: Haverly's Mastodons 14th were met at the depot by the Mechanics' Phalanx, who escorted them to the hotel and in the evening attended the performance in a body; after the performance the Phalanx gave the Mastodons a banquet in their armory. Smith's Uncle Tommers to a packed house 15th. Booked: Hazel Kirke, 18th; Boston Museum company, in Patience, 19th; Rossi, 25th.

LYNN.

Music Hall: The Eileen Oge combination, in what appeared to be an amateur rehearsal, 10th to the lightest house of the season.

Item: The Artists' Quartette, consisting of some of our best local talent, will be tendered a testimonial concert at Odd Fellows' Hall 24th.

MILFORD.

Music Hall: Booked: 22d and matinee, Corinne Opera company.

Lyceum Hall: Booked: Nov. 2, Alfred J. Knight's Lyceum combination.

NEWBURYPORT.

Cole's Circus 12th; two performances to an immense business.

Item: Our new Opera House opens about the middle of November with Nick Roberts' Humpty Dumpty company.

SPRINGFIELD.

Gilmore's Opera House (W. C. Lenoir, manager): Ideal Opera company, in Mascotte, 11th, to big house. Callender's Minstrels, 12th, to light house; troupe fair. John A. Stevens, in Passion's Slave, 13th, to fair house; support first class. The Mattorn Opera company, in Chimes of Normandy, 14th, for the benefit of the Michigan sufferers, netted about $200. B. McAuley, in A Messenger from Jarvis Section, 15th, to fair business. Booked: Hearts of Oak, 17th; Tony Pastor, 20th; Mahn Opera company, 22d; Grayson company, in Mascotte, 24th; Rossi, in Othello, 27th.

TAUNTON.

Music Hall (A. B. White, proprietor): Hazel Kirke, by the Madison Square company, received its one thousandth representation 10th before the largest house of the season. Oliver Doud Byron, in Across the Continent, 14th to a good house. Rooms for Rent 15th to a fair house. Coming: Hopkins' Colored Troubadours 17th; Neil Burgess 19th.

WALTHAM.

Music Hall (R. B. Foster, manager): Madison Square company No. 2 gave Hazel Kirke to a large audience 13th. Boston Museum company, in Patience, 15th, to fair business. Booked: Little Corinne, in the Mascotte, 17th.

WORCESTER.

Music Hall (K. M. Reynolds, manager): Callender's Minstrels 10th to small business. John A. Stevens' Passion Slave 11th to a small audience. It was unsatisfactory, owing to the absence of Mr. Stevens, he being called to New York by a telegram announcing the death of his mother. J. H. Miller assumed his role. Baird's Minstrels 15th to fair business. Booked: Hopkins' Troubadours, 20th; Tony Pastor, 21st; Rossi, 22d.

Mechanics Hall (W. A. Smith, secretary): Boston Ideals, in Mascotte, 10th, to large house. Clara Louise Kellogg, 12th, to large house.

Skating Rink (J. F. Bigelow, manager): Boston Opera company, in Mascotte and Pirates of Penzance, 13th and 14th, with new prizes; large business. Booked: Charles Thayer's Variety company.

MICHIGAN.

DETROIT.

Detroit Opera House (Charles A. Shaw, manager): John Burleigh made his Detroit debut in Othello to a crowded house 10th. The Vokes for three nights this week in their "peculiarities." Jarrett and Palmer's Uncle Tom's Cabin company last three nights of the week. For week beginning 24th Manager Shaw will present The World. Nov. 7 John T. Raymond in Fresh.

Grand Opera House (C. J. Whiting, proprietor): Jay Rial's Uncle Tom's Cabin for three nights to splendid business. The Strategists the remainder of week; attendance large Friday and Saturday. The current week Ada Gray in East Lynne on Monday night; Tuesday, the Miner Rooney company. Balance of week the house will be occupied by Only a Farmer's Daughter. Frank Mayo, 24th, week.

Park Theatre (Chas. O. White, manager): The Big Four in their new departure have done an immense business all the week. Gulick's Furnished Rooms 17th.

Music Hall: On Thursday 20th inst., Marie Litta will appear in concert with a good company. Clara Louise Kellogg 25th.

Item: A check for over $3000, the receipts of the Booth Barrett performance Friday, was received last week for the benefit of the Michigan fire sufferers. This is nearly as much as all Chicago has donated.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Collier's Banker's Daughter 13th; a fine performance and a crowded house. Only a Farmer's Daughter 15th.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Banker's Daughter combination, 15th, to fair business. Booked: Litta Concert company, 17th; Big Four, 19th; McKee Rankin, 21st; Gulick's Furnished Rooms company, 24th.

Smith's Opera House (W. B. Smith, manager): Good business during the past week.

MINNESOTA.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Simon's Comedy company, in M'lles, Kathleen Mavourneen and The Female Detective, 8th, 10th and 11th. Charles L. Davis, in Alvin Joslin, 13th to very large house. Den. Thompson is booked for the 29th.

ST. PAUL.

Opera House (Charles Hahn, manager): Paine-Brocolini Opera company 10th to fair house, Matilda Scott Paine and Signor Brocolini sustaining the principal roles in a very satisfactory manner. The company is small, yet gave satisfaction. Booked: Alvin Joslin company 14th and 15th; Anthony and Ellis' Uncle Tommers 24th, 25th and 26th; Carver-Bryton Iron Mask combination 28th and 29th.

MISSOURI.

ST. JOSEPH.

Tootle Opera House (C. F. Craig, manager): Emma Leland company 10th, one week. Business only fair; company excellent; they deserve liberal patronage. Booked: Big Four, 17th; Fay Templeton, 21st and 22d; Den Thompson, 25th.

Barnum's show here 10th to 20,000 people.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): Remenyi Concert company 8th to a music-loving audience. The Harry Webber Rip and Tuck party were quite well received 10th, but did not give much satisfaction. Booked: Needles and Pins 19th; Fay Templeton 26th; Rice's Evangeline 27th; C. L. Davis Nov. 1.

Barnum's Circus 8th gave a good entertainment to crowded tents.

OMAHA.

Academy (John S. Halbert, manager): Remenyi Concert company 10th to good house; pleasing concert, which was warmly received. Remenyi was too stiff to respond to a recall until after his last number. The Kendall combination 14th.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Aldrich and Parsloe in My Partner drew a large audience 12th. The play seemed to be more interesting than ever; company excellent. Neil Burgess played Widow Bedott 13th to a fair house; a very bad night; company good. Booked: Aberle's Mammoth Minstrels 17th; Clara Louise Kellogg 18th; Oliver Doud Byron 19th; Annie Pixley 28th.

Manchester Varieties (S. R. Hanaford, manager): The bill this week was the best yet given here and drew good houses.

PORTSMOUTH.

Music Hall: Col. Robinson's Humpty Dumpty 12th to a deservedly small house, the show being decidedly poor. The local gags disgusted everybody, and fell flat. Mayor Lise has issued instructions to the police force to hereafter stop all and every performance wherein these gags are used. Eileen Oge Comedy company 13th failed to come to time. H. B. Mahn's Comic Opera company presented Boccaccio 15th to a good house. Booked: Rentz' Female Minstrels 17th; Oliver Doud Byron 24th; M'lles 27th; Grayson's Opera company Nov. 1.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manager): The Deacon Crankett company, 10th, 11th and 12th, drew large and well pleased audiences. Adams' Humpty Dumpty company 13th; first-class show to a crowded house. Baker and Farron, as Chris and Lena, and Up Salt Creek, 14th and 15th, to splendid business. Booked: John S. Clarke, in The Widow Hunt and Heir-at-Law, 17th and 18th; Fun on the Bristol, 19th and 20th; Donaldi Carreno concert company, 21st and 22d; Madison Square company, 24th to 27th; Barney McAuley, 28th and 29th.

Tweddle Opera House (Wm. Appleton, Jr., manager): The Mrs. Howard company in Uncle Tom's Cabin and Two Orphans 14th and 15th to light business. Coming: Boston Ideals, in Mascotte and Czar and Carpenter, 26th and 27th.

Music Hall (George E. Oliver, manager): Callender's Georgians 14th and 15th; fair business. Wallack's company open 17th for week, presenting School for Scandal, etc. The "take" is already large.

Novelty Theatre (Fred Levantine, manager): Thorn and Dunlap's company gave

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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Coombs, Jane, 2	Plaisted, P. S.
Campbell, Wm. H.	Pond, J. B.
Chester, Amy	Rosevelt, Blanche
Costello, James	Ross, Fred. G.
Clapham, Harry	Rogers, L.
Carina, Mme.	Robinson, Forest
Cavendish, Ada, 2	Rial, Jay
Duffield, Harry,	Rickaby, John
Denier, Tony,	Roberts, Richard E.
Devide, Charles,	Rebers, Sallie
Davis, C. L.	Shields, Tillie,
DeVere, Fred C.	Stuart, Dora.
DuCoron, Fannie	Stevens, R. E.
Deedee, Monsieur	Stafford. William (2)
Davenport, R C.	Smith, W. C.
Dempsey, Louise	Stevens, Ed A.
Dayton, Lillian	Sutherland, Agnes
Daniel, D.	Stevens, John A.
De Estee, Helen	Sedgwick, Helen (2)
Dalton Harry	Snelbaker, T. E. 2
Dobson, Frank	Scott-Siddons
Dunn, Julia E.	Smith, T. H.
Du Breul, A F.	Sullivan, J. H.
Edwards, Wm. A.	Sawyer Jacob
Elliot, Wm. J.	Sherrington, Georgie
Egbert, Annie	Scott, Lester F.
Fitch, Florence	Stedman, Edmund C.
Florence, W. J.	Schwab, F.
Fortune,	Smart, Harry C.
Ford, Harry	Sheppard, F. S.
Fryer, J C.	Thompson, Connie,
Farrcer, Harry (2)	Titus, Tracy W.
Forrester, B.	Tompkins, Eugene
Farrell, Minnie	Thompson, Charlotte
Froom and Jarvis	Thompson, Den, 2
Forbes, Charles, 2	Tanner, Rose
Field, Kate	Travers, Helen
Forepaugh, Adam	Temple, Louise, 4
Gilreath, Belton	Tillotson, T. T.
Gilmore & Benton	Vaders, Henrietta,
Greaves, Estelle	Vaughan, Clementine
Gunter, A. C.	Vokes Family
Gulick & Blaisdell	Vandievere. J. C.
Graham, Ben R.	Woodhull, Harry (2)
Garthwaite, Fanny	Wheatleigh, Charles
Gilbert and Sullivan,	Wells Grenard,
Glenn, Carrie	Wilson Godfrey
Gran, Mr.	Wetherell & Pratt
Glassford Katy	Walcott, H. H.
Gaylor, C. A.	Wright, E. H. Warren
Havlin, John H.	Whitenect, W. H.
Hall, Pauline	Watson and Ellis
Hastings, Alice,	Wagner, Cal
Howell, E. C.	Wood, T. R.
Hall, Florence	Wren, Fred R.
Hanley, Mart	Weber, Sophie
Hartz, M.	Williams, Georgie
Hess, C. D.	Wall, Harry
Hatch, W. T.	Wynne, Sallie
Herrmann	Wiltz, J. M.
Harley, Grace	Warde, F. B.
Hazzard, Augustus G	Young, Fred A.
Hams, J. D.	Young, George W.
Hotele, F. W., 2	

NEWSPAPERS.

Cleves, Lillian	Johnston, H W
Crabtree, Lotta	Lancaster, Mrs.
Cone, Spencer	Purdy, George
Call, Florence	Rickaby, John
Harrison, Louis	Smart, Harry C.
Hawkins, George W	Van Wyck, H D
Harvey, Harry	Woodhull, Harry S.
Harriott, Fred	

The New York Mirror has the Largest Dramatic Circulation in America.

THE recent paragraphs, published in various papers, which bear the marks of Town and Percy's fingers, and refer in more or less complimentary terms to Mr. Stephen Fiske, are, to our knowledge, unqualifiedly false in every respect, and are printed out of despicable personal malice.

The Herald's "Dramatic Malaria."

A recent editorial in the Herald, asserting that the profession in this city is suffering from "dramatic malaria," has attracted much attention and comment. The Sunday Mercury wittily charges that the "dramatic malaria" of which the Herald complains may be seen in the thinness of its own theatrical advertising columns, and that a big dose of advertising quinine would soon cure the Herald and induce it to take a brighter view of things. But, in fact, small advertisements in the Herald are not a sign of bad business at the theatres. Quite the contrary. A manager does not put a large advertisement in the Herald when he is doing well. He puts it there when his business is bad, and it is, therefore, a sure symptom of weakness.

We hear a great many complaints as to the ingratitude of the Herald in thus attacking the profession from which it draws rich revenues all the year round. This is a very old story, and is contemptuously laughed at in the Herald office. Theatrical advertisements pay the Herald a higher rate than any other paper, and are doubly profitable: first, because they are a matter of news which the Herald must have as a newspaper, even if it were compelled to publish them free or to pay for them; and, second, because, unlike the ordinary business advertisements, they are kept up every day, from one end of the year to the other. But, as we have often reminded the managers, this is a matter entirely in their own hands. If they choose to pay the Herald the exorbitant price of forty cents a line, they have only themselves to blame. If they prefer the Herald as an advertising medium to those family newspapers, the Tribune and the Times, they need not grumble because the Herald treats them cavalierly and accuses them of having "dramatic malaria." In fact, "dramatic malaria" alone can account for the way they shake when the Herald is mentioned. But the Herald is too rich a paper to sell its opinions for its advertisements.

Nothing could be further from the truth, however, than the assertion that the New York theatres are now suffering from lack of patronage. On the contrary, they are generally in a remarkably healthy condition. Up town, the Standard is turning money away with Patience. Down town, the Theatre Comique is turning money away with The Major. In the centre of the town, Booth's is crowded to witness the grand tragedy of Edwin Booth. Does this look like "dramatic malaria," pray? The new strata of popularity developed by the two German theatres, the Thalia and the Germania, is a particularly healthy symptom. It shows that the drama is extending its area, and becoming more and more a necessity with all classes of our people. A few years ago the German theatre was a little bandbox, patronized by a clique, and maintained only by the enormous energy and multifarious talents of Herr Neuendorff, who was manager, stage-director, leader of the orchestra, composer and playwright rolled into one. Now, two of the largest and handsomest theatres in the city are crowded nightly with our best people to applaud Germany's finest artists. Does this look like "dramatic malaria," pray?

We are aware that some of our leading theatres have not done as well as their entertainments deserve; but this arises from causes directly under the control of the managers, and will soon be rectified. At the Fifth Avenue, for instance, Lawrence Barrett was pitted against Edwin Booth, and of course he suffered; but there will be no complaints of "dramatic malaria" at the Fifth Avenue while Robson and Crane are there. The Grand Opera House has been injured, not by malaria, but by lack of advertising; but John T. Raymond advertises himself, and there will be no more small houses. Haverly's has had a painful experience of McKee Rankin; but that disease has now passed away, and The Strategists will effect a cure. There is certainly no malaria about The Professor at the Madison Square; nor about The Mascotte, which has enjoyed a wonderfully long run at the Bijou. The season at the Union Square is only preliminary, but Miss Ward has done an astonishing business, considering that many of the public prefer Rose Coghlan's representation of Forget-Me-Not. We believe that the attendance at the Park could be doubled by more liberal advertising; but the Hanlon-Lees are unrivaled in their specialties, and Manager Abbey has no reason to complain. Is the opening of the new Casino theatre a sign of "malaria" in the air? Are the crowds at the San Francisco Minstrels and at the Windsor malarious? Perhaps Mapleson's opera, this week, at the Academy, may be a sick affair; but that has nothing to do with the drama.

No; the Herald has been misled, and the entire profession misrepresented, because one theatre has deliberately set itself in opposition to the public, and because its dishonorable management has undertaken to bulldoze the press and defy public opinion. But, as one swallow does not make a spring, so the conspicuous and deserved failure of one theatre does not make a "dramatic malaria." That malarious manager fails because he ought to fail. He thinks that the whole duty of a manager is to insult the press and the public, and, of course, the press and the public resent the insults. He thinks it management to pay out his money to gain the reputation of a harem-keeper, and to provoke street-boys to riot; but that is not management—it is only cranky insanity, like Guiteau's. But the whole profession is injured by his sins, and is held responsible for his excesses. This is the true explanation of the editorial in the Herald in regard to "dramatic malaria," and THE MIRROR has ended all this disgrace by excluding the offender from the profession.

Our Contradiction Uncontradicted.

A week has passed since our flat contradiction of every sentence of a false paragraph about THE MIRROR which was smuggled into the Star, and our polite invitation to those concerned to set themselves right with the public over their own signatures, or by affidavits, or through the agency of our reporters. As not a word has appeared in print, or been heard from these persons, we are entitled to state, upon the principle that "silence gives consent," that the following points made by us are now definitely settled, viz:

1. That Mr. John Duff no longer denies that he stated that the manuscript of a Star editorial had been taken from the Star office and shown to him. Indeed, it would have been useless for Mr. Duff to make such a denial, in face of the fact that to one person he actually described the blue pencil marks made by the Star foreman upon the "copy."

2. That the untrue statement that "no person connected with the Star has been interviewed" is now withdrawn. Indeed, it would have been impossible to persist in this untruth, as we personally interviewed both Townsend Percy and E. F. De Nyse, who were then "connected with the Star," although one or both of them may have since terminated that connection.

3. That an investigation has been made at the Star office as to the criminal act, in violation of all journalistic rules and etiquette, of taking editorial "copy" out of the office and showing it to an outsider. Indeed, in view of the statement of Mr. Duff, no reputable newspaper could have avoided making such an investigation. We think, however, that, as the circumstances have received such publicity, the Star ought to state in its own columns who is the guilty party, and what is to be his punishment.

This is a matter which involves, not only Mr. Duff, not only the Star, not only the person guilty of taking away the "copy," but every editor, every publisher, every journalist in the country. It is a matter of which the person to whom suspicion points should promptly make a full confession; for, if guilty, his career, as a journalist is ended, and, if innocent, he should be most anxious to place the responsibility upon the person really culpable. We have no doubt in our mind as to the person who took the "copy" from the Star office and showed it to Mr. Duff, and the legal proofs of his criminality will shortly be in our possession, and will be placed before the Star trustees. It will be better, therefore, for him to confess at once, and plead whatever extenuation he may have. This is a subject that "will not down" as long as journalists are to be considered gentlemen.

WHAT wretched trash the translations of French opera bouffe libretti are, for the most part. The metre is neglected, the naughty French jokes are cut out, and either replaced by stupid negro minstrel gags which have "an ancient and a fish-like smell" by reason of extreme old age, or else are not replaced at all, and the dialogue is proportionably vapid. In order to adapt an opera it is absolutely necessary to be a linguist, a musician, a stage-manager, and a literary man. How many of our adapters are any of the four? Besides, he should be "native and to the manner born," for we defy any foreigner to write English sufficiently idiomatic to fitly present the quips, cranks, and quiddits of an opera bouffe in a new but well cut costume, and yet when a manager wants a book translated he generally repairs to a Frenchman or even a German with a more or less familiar acquaintance with our mother tongue—usually less, however. Compare the wit of Gilbert's books, which share fully the success of the pieces with Sullivan's music; with the gruelly pap of the translation of The Mascotte or The Bells of Corneville; or rather don't compare them, for as Mrs. Malaprop says: "Caparisons are odorous."

WHY, in the name of all the gods at once, will our musicians set at defiance the lawful authority of the conductor, and play each one on his own individual hook, as the saying is? Theodore Thomas, by his inherent force of character, compels obedience, and is therefore disliked by the mass of fiddlers who can see no more than a bow's length beyond their noses, but other *maestri* are contemned utterly and put to open shame by the insubordination of their bandsmen. We humbly suggest that each conductor be sworn in an officer of the Metropolitan Police Force, and thereby be legally entitled to carry a club, and to use it, too. Were this idea carried into practice the noise at rehearsals would be as the sound of ten-pins, by reason of the contact of hardwood clubs and blockheads.

THE Chicago *Tribune*, presumably a paper of good repute, lends its columns to a vituperative correspondent, who levels a malicious attack upon the character and domestic conduct of Edwin Booth. This letter is a mere tissue of absurd lies, emanating probably from a designing person not unconnected with Mr. Booth's own household. He is a foul defamer, and our readers who remember the article we printed last Summer regarding Mr. Booth's private troubles, will readily understand the malice which prompts his dirty and cowardly attack. Every sentence of the letter is a palpable falsehood inspired by personal hatred. This is so evident that we marvel at the stupidity or recklessness, whichever it may be, of the editor of the *Tribune*, in giving this filthy fellow space in his hitherto respectable columns. A denial of the statements in this vile letter from J. H. McVicker or Gertrude Logan, is in order. The Chicago manager, who is on the spot, should take some action instantly. If not, THE MIRROR will know the reason why.

THE Pittsburg *Critic* is editorially astonished that such a reputable newspaper as THE MIRROR should publish an imputation on Madame Janauschek's character in saying she exhibits her jewelry in the chief jewelry store of every city in which she plays. "Madame Janauschek," continues our contemporary, "needs no such trivial advertisement to attract audiences. Her fame, her matchless powers, her unapproachable talent is sufficient." Very true, and that is just why we objected to Janauschek's making illegitimate use of her jewels as advertisements. Such advertising schemes are fit for a ballet dancer or a circus rider—they scarce befit the dignity of a great tragic star.

MR. CARLETON has been appointed to the representation of Grosvenor, the Trustee of Beauty, in the opera of Patience, *vice* Jemmy Barton, resigned, in consequence of important business with his own Comley and Barton company, at least so says the bill of the play, but we take leave to imagine that Jemmy was "fired" by reason of our strictures on his vocal and dramatic powers. Managers are beginning to wake up to the fact that "A chiel's amang them taking notes, and faith he'll prent 'em!" The vast improvement consequent on the change is too great to be expressed within the limits of language.

MANAGER ELLSLER, of the Pittsburg Opera House, has issued a circular to the effect that he will permit no more lithographic passes at his theatre, deeming the system an injurious one, and unprofessional in its workings. The example of Mr. Ellsler is an excellent one, and should be emulated by all managers. It will be a hard matter to repress the evil, however, as long as the nomadic specialty combinations can find lithographers to furnish them with gaudy pictures, and managers of standing have to resort to this system in self-defense. Still, we believe a concentrated effort on the part of managers and owners of theatres throughout the United States would soon give a quietus to the obnoxious system.

A THEATRICAL agent recently addressed a letter for the critic of the *World* to "Mr. Cobbleston." Mr. Coppleston objected to having paving materials thrown at him in this fashion, insisted upon an apology, which was immediately made. "People who live in glass houses," etc. The London *Figaro* comes semi-weekly to this office addressed "G. H. Fluke."

JOHN CARROLL was a warm friend of THE MIRROR. A gentleman who was present on the day of his death says that the dying man had a copy of last week's issue beside him all day. He was too ill to read, but he seemed to take pleasure in looking at the pictures. He died with the paper rolled up in his hand.

IF, as he asserts, the *Clipper* has an exclusive contract for his dramatic writing, how can De Nyse "get the bulge" upon people in other dramatic papers? This is a question for Mr. Frank Queen.

JOAQUIN MILLER was on trial, but Rankin got convicted. This, as McKee remarked, was "a burning shame." Just so. Very hard dramatic times now, eh?

A LITTLE "Seraph" has been bringing oaths to John Duff's rugged old lips. He can't stand the soft sound of this angel's image.

THE holocaust which has consumed so many professionals' clothes was most untimely. Winter is at hand.

Personal.

HUNT.—Julia A. Hunt, who has achieved a real success in Sydney Rosenfeld's Florinel, is not to be confounded with Miss Hunt, the elocutionist. The charming exponent of Florinel, whose picture appears above, is scarcely more than twenty years of age. Her talents give promise of a very brilliant future.

DUFF.—We would call the attention of our readers to the advertisement of Duff's Theatre, published in another column.

DOLARO.—Madame will play a Prince in the new opera at the Bijou, and she says it will give New York an opportunity of seeing how she can make love. New York should be happy.

WETHERILL.—"Senator" Sam Wetherill was gallivanting around Union Square Sunday morning arrayed in a glossy claw-hammer coat. Dressed for Rhea's reception next week, presumably.

HOWARD.—How'ard it is for Joseph to refrain from small scandal mongering and backbiting. When he gets his deserts the devil will give a complimentary dinner to the Union Square company.

BOOTH.—The engagement of Miss Edwina Booth to Mr. Downing Vaux is announced. Miss Booth is the charming daughter of Mr. Edwin Booth, and Mr. Vaux is a rising and prosperous young architect of this city.

D'ENNERY.—Mons. D'Ennery writes to Samuel French and Son that he has just completed two new plays, which will be shortly produced in Paris. The American right has been purchased by the Messrs. French.

BARRETT.—Barrett, we are sorry to say, added neither to his reputation nor his name during the engagement which closed in this city Saturday night. Back, back to the provinces, Lawrence, and say New York sent you there.

LEVICK.—Gustavus Levick has been reengaged by Frohman and Bernard, of the Madison Square Theatre company, and has joined the Ellsler-Couldock Hazel Kirke company for the current season at a salary of $150 per week.

BERNARD.—O. G. Bernard, who has so ably represented the interests of Hazel Kirke from the day it first took the road, paid us a very pleasant call the other day. As a business manager it may be truthfully said Mr. Bernard has made a decided hit.

BOUCICAULT.—Dion Boucicault will be here about Christmas, we learn through private sources. After his tour through the States, he will return to London next March, and will produce his new Irish play in Dublin toward the latter part of the year.

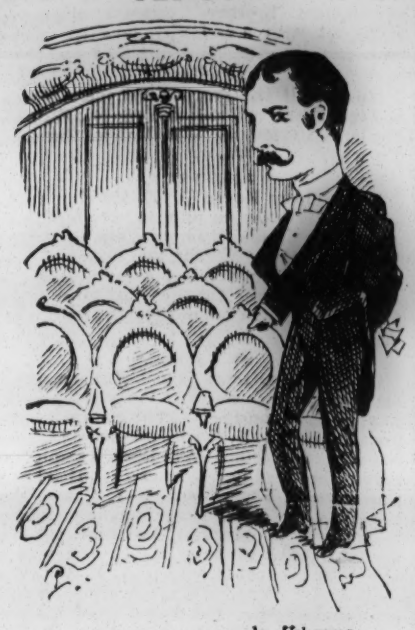
ERRORS.—The *Mercury* says Mrs. Charles Calvert will soon arrive to join Booth's support; the *Spirit* gives an account of the opening of a theatre on Forty-second street one week ahead; and *Puck* innocently chronicles the very successful production of the Snake Charmer at the Bijou.

WARNER.—John Warner sails for England Nov. 17 in the interests of the Madison Square Theatre. He will remain away from eight to ten weeks, his purpose being to arrange for the production of Hazel Kirke in London sometime next Spring with Couldock, Effie Ellsler and the original company.

FROHMAN.—Charles Frohman, the manager of one of the Madison Square Hazel Kirke companies, was entertained in elegant form recently by the Mechanic's Phalanx at Lowell, Mass. This was done in remembrance of Inauguration Day at Washington, when Mr. Frohman tendered the Phalanx the use of the Mastodon Minstrels' band, much to the former's gratification.

DEFOSSEZ.—M. Defossez owns the sole right to Audran's last work, the Snake Charmer. By the way, it is not definitely decided that the name will be retained. The production of the piece will probably take place Saturday week, but it is possible a longer delay may be found necessary, because the costumes have not yet arrived from Paris, and alterations will of course be necessary. The opera is being rehearsed with great care, the importance of presenting the first French opera that was ever sung for the first time out of France being well considered. The scene of it is laid in India, and it recounts the adventures of a Prince of Delhi who falls desperately in love with a snake charmer.

The Usher.



In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

A genuine elephant, fresh from the jungle, was advertised to appear in the Kiralfys' Around the World last week at the Windsor. This beast was to carry the Princess Aouda to the culinary sacrifice of the Rajah and his bride. It was found that the stage was insecure, and would not hold his elephantship, and so for prudential reasons a large specimen of natural history did not gladden the eyes of the audience during the week. "A Ballet Girl" writes that the stage trembled enormously while the dancers were cavorting over the boards; that dressing-rooms were small, ill-ventilated, and inadequate to provide proper accommodation for the hundred or more people employed in the action of a big spectacle like Around the World; and that the management having made extensive improvements for the comfort and convenience in front, should now begin and do something of the same sort for the people behind the scenes. I inspected the Windsor behind and before some weeks ago, and I must admit no cause for complaint on the grounds advanced by "A Ballet Girl" were visible.

* * *

A correspondent sends the following extract taken from the *Affiche de Strasbourg*, and penned in sober earnest by the dramatic critic of that journal. Truly, the Gommys are not confined to New York!

Toujours etonnants les Americains dans leurs procedes de reclame commerciale. Qu'on en juge: "Voici, par exemple, le denouement des Deux Orphelines, au theatre de Chicago. Les paroles sur lesquelles on baisse le rideau dans le texte sont les suivantes: 'Elle recouvrera la vue, avec l'aide de Dieu.' Elles ont ete remplacees en Amerique, par: 'Elle recouvrera la vue, 'grace a l'excellente pommade du docteur Mac Nevin, 63, Broadway street: 3 fr. le petit pot."

This is something like the story of the San Francisco actor who played Hamlet, and pocketed ten dollars extra per night for slightly altering the text so as to say: "'Tis not alone me inky cloak, good mother (one of that fine lot now being sold out at suicidal prices by Jones and Smith to close up the business) nor yet," etc.

* * *

"R. C." writes me a very pleasant letter from Philadelphia in which he says some very nice things about THE MIRROR. "Vanity of vanities and *all* is vanity!" Therefore pardon my making public the contents of this welcome epistle: "Allow me to express the delight I feel in reading your admirable paper. I couldn't do without it, and often mourn for it if I am a day late in its receipt. My best wishes for its continued success."

* * *

"R. C." sends me another remarkable extract from a foreign paper, this time an advertisement from an Inverness (Scotland) journal. It reads as follows:

THE MUSIC HALL, INVERNESS.

Two nights only, commencing Monday, Sept. 26. First appearance of

MISS MAGGIE MORTON,

the Youngest Manageress in the World, and her famous COMEDIE ANGLAISE COMPANY, since her marvellous tour from Land's End to John O'Groats

SEE WHAT THE PAPERS SAY.

"The most complete company that has ever traveled North. Her gorgeous dresses, pretty scenery, clever young ladies, superb stage (with foot-lights and lime lights), and splendid operatic band, the talk of every town."

"KNOWN GENTRY can Book Seats for Monday at Mr. Melven's, Union Street, free of all charge. Programmes, with Press Opinions, ONE PENNY EACH—NONE GIVEN AWAY. Entire change each evening. Open, 7:30. Overture, Carriages 10:20. Prices, 2s., 1s. 6d., 1s., 6d. See day bills."

My correspondent thinks the expression "Known Gentry" beats anything he has ever seen in the snob line. The fame of "the youngest manageress in the world" has not reached this side of the pond, although her "Anglaise" company made a marvelous tour from Land's End to John O'Groat's; but she must be an original, and probably a Yankee, for no other would carry clever young ladies, superb stage (with footlights and lime-lights), the talk of every town. Indeed, it is complimentary to Miss Morton's enterprise that she was courageous enough to tackle Inverness with these much-talked-about young ladies, for of all Scotch towns it is the Scotchiest; it boasts no theatre, and the goody-goody folks view the playhouse as the lobby of His Satanic Majesty's own abiding place.

* * *

More nice letters and more Vanity! Sam'l of Posen Curtis writes from Atlanta, Ga.: "THE MIRROR has myriads of friends through this country, and I am constantly pleased to hear its praises sounded. This I tell you because I meet with and hear from hundreds of people entirely unknown to you. Every seat is sold for our performance to night. Business since we started has been much larger than last season." All of which I'm glad to hear. Curtis is a good actor, a good fellow, and has got rid of the obnoxious youth who "queered" his play last season. It must be "nuts" for him to learn that all the people who have flattered him by imitating his peculiar style of entertainment are now entirely *non est* or on the verge of disastrous collapse.

* * *

Sydney Cowell, who I remember to have seen a long, long time ago, writes from a place called Boston, where she is playing in a burlesque, tragedy, or something called Hazel Kirke. Her case is pitiful, indeed. "Did I ever play anything else but Dolly Dutton?" she asks pathetically. "I feel as if I never had, and should go on, on, in the same part forever." This is quite as eternally sad as Tennyson's perpetual motion Brook. There is only one remedy, and that is for the public to let Hazel Kirke alone. It don't look much as if they comprehended the true state of things, for Miss Cowell says business is simply enormous. Surely, here is an instance where the quality of mercy is strained, Portia to the contrary notwithstanding.

* * *

It appears that the true inwardness of the Poe Memorial business and Mr. William Gill's connection with that very familiar undertaking has not been made known yet. The whole thing originated, it now comes to light, through the discovery of a full set of human bones. Mr. Gill was wandering one day, *a la* Hamlet, in a graveyard, situated I believe somewhere in Westchester county, when he came across some workmen who were transferring the demoralized remains of a number of lot owners to another part of the "hallowed ground" to make way for a railroad which was being cut through the cemetery. The melancholy Gill questioned one of the laborers, who paused for a moment to light his clay pipe, previous to dumping a half-rotted coffin into a new-made hole. "May I inquire who that is?" asked the culchawed Bostonian. "Yez may," replied the workman with that tantalizing literalism characteristic of the Celtic race. "Who is it, then?" "Faith, it isn't no wan; but if ye'd loike to know the idintitee of who it was wanst, yez can see by that stone forninst ye there." Mr. Gill looked. Mr. Gill rubbed his eyes. Could it be possible? No! yes, yes—there was no mistaking the letters graved upon the dilapidated tombstone. They read very plainly: "Mrs. Edgar Allen Poe." Mr. Gill's face flushed with pleasure, and the workman could not have been more astonished at his mad antics of joy had he suddenly discovered a goldmine in the immediate neighborhood. To procure a permit for the removal of the ghastly bonanza was but the work of a short time, involving little expense beyond the price of a few drinks carefully poured down the throats of the officers having such matters in charge. Accompanied by an undertaker with a stout pine box he was soon back in the graveyard, and an hour later Mrs. Poe, or rather the little that was left of her, was comfortably journeying to New York.

* * *

Mr. Gill then approached several actors and asked their services for a benefit, the proceeds of which were to be devoted to the commendable object of giving poor Mrs. Poe's bones a handsome domicile over in Greenwood. The actors gladly consented to show their appreciation of American literature in this very fitting manner, and consented to assist in the proposed performance at the Madison Square Theatre. In the meantime the Poe Memorial somehow took the shape of a medallion or bust, or something or other for the Museum in Central Park. How Mr. Gill reconciled the actors who had volunteered to play for Mrs. Poe's residue with this change of purpose, history, up to the present writing, has not divulged.

* * *

Now, it is not plain to every thoughtful person that Mr. Gill still has those bones; that they have proved a bad speculation; that they must be expensive baggage to carry around on his travels; that having exhumed them it is his duty to dispose of them properly? He may answer "this is *my* funeral," but the public will not receive his defence in the sense intended. As he started out to raise money to do something with the remains, and as considerable money has already been raised for this or some other purpose, would it not be well for Mr. Gill to invest the proceeds in a glass case which can be placed in a prominent position among the interesting features of the Central Park Museum? This would be a splendid display of good taste, and a lasting tribute of Mr. Gill's to literary genius as well. A small admission might be charged to view the curiosity, and the receipts devoted to purchasing all the remainder of the edition of Gill's "Life of Poe" for the Astor Library.

A Dramatic Romance.

THE ALLEGED GROOM.

"Get out!" said Mr. C. J. Osborne, in his office at 34 Broad street, to a reporter of THE MIRROR. "I have nothing to say regarding the marriage of my son, Howell Osborne, to Alice Burvill, lately an actress at the Standard Theatre. It is impossible for me to in any way give you information. My son is at Yorktown, and will remain there for some time yet. I will not make a statement about the marriage. Get out, young man, or I will order you put out."

The reporter seated himself, notwithstanding the imperative order to vacate, and immediately plied the father of the reported Benedick with questions. The gentleman made the following remarks:

"My son has told me that he is not married to the lady. About her movements I know nothing. I understand that she sailed for Europe last Saturday. If there was a marriage I think I should know it. Whether I do or not I decline to answer. I have told you to leave the office, but as you are determined to stay, I will tell you all I know of the matter. My son has been quite friendly with the person in question. When the daily newspapers proclaimed the marriage I laughed at it, and called my son into my private office and closely questioned him about the truth of the rumor. He denied the

THE ALLEGED BRIDE.

story, and said it was a lie. I believe him implicitly. The family name has been dragged into the papers, and I am very much displeased at such action. If there is a marriage I have no reason to believe such to be a fact."

The reporter subsequently visited an intimate friend of Alice Burville's, who made a statement requesting that her name should be withheld. It is as follows:

"I am sure that there was a marriage. Miss Burville told me about three weeks ago that she would leave the opera company at the Standard Theatre soon, for the purpose of marrying Howell Osborne. On October 3 she told me she had been married to the gentleman that day, in the private office of the firm of A. De Cordova, No. 27 New street. I believe that Mr. Osborne is a junior member of that firm. The marriage was performed by a judge, but Miss Burville did not know his name. A marriage certificate was made out, but was kept by Mr. Osborne. The reason given by Miss Burville for sailing for Europe was because she found that the father of young Osborne was very much incensed at the marriage, and told his son that he must leave New York, or he would not only disinherit him, but withdraw the capital which he placed in the firm of A. De Cordova, upon their accepting his son as a partner. The father then offered Miss Burville £1000 yearly for life, providing she would agree to leave the United States, and never return to this country. In case she violated this agreement the contract would be void. She hesitated a long while before accepting, but found that her husband had no resources, and in case she did not accept he would be exiled from home and friends, so she sailed for Europe, and will probably never return."

"She will receive the £1000 yearly, will she not?"

"Oh, yes; that is a surety, and I suppose Mr. Osborne will not be troubled with her any more. It is a low price to pay for a husband, but it is perhaps better than having no husband at all. I believe that the family of Mr. Osborne deny the marriage, but it seems strange that Miss Burville should throw up a lucrative engagement and leave the country so suddenly unless her story were true. Joseph M. George, a broker on New street, can give you the story better than I can, for he is the intimate friend of Howell Osborne."

The reporter then called upon Mr. George at his residence on Fifth avenue.

"It is an infernal lie!" said the gentleman in question, after listening to the reporter's inquiries. "How the story became circulated to such an extent I can not say. I of course have heard it, and have been requested by Mr. Howell Osborne to utterly deny any rumor to that effect. There is no question but what Miss Burville and Mr. Osborne were very intimate friends, but it is the most damnable untruth when she or any of her friends claim a marriage. Mr. Osborne is now at Yorktown with a party of friends who are guests upon his yacht. I don't know when he will return, but when he does I think he will make it exceedingly warm for Miss Burville or any one whom he can identify as author of the scandal."

VERNONA JARBEAU.

"What is the cause of her sailing for Europe?"

"I don't know. Perhaps because she wanted to. But I will say that there is no truth about the £1000 per year, and that Mr. Howell Osborne is still on good terms with his father."

Inquiry at the Bureau of Vital Statistics developed no new facts. The marriage has not been placed upon the records, but as it is not compulsory for the officiating person to file the notice of marriage at once, it would be easy for any interested parties to suppress the information for some time in case they wished to do so.

Miss Vernona Jarbeau was reported to have been the *fiance* of young Osborne previous to his acquaintance with Alice Burville. She called at THE MIRROR office Monday, and was interrogated regarding a breach of promise suit, which it was very generally hinted would be commenced as soon as the groom arrived within the jurisdiction of this State.

"Have you begun a breach of promise suit?"

"No, sir; I have to laugh at such an absurdity?"

"Why do you laugh at a rumor which is current all over town?"

"Why should I not? I was acquainted with Mr. Osborne for a long time; he escorted me to many places. We were friendly up to last February. And there is a place out West I met him——"

"At what place?"

"Several—Chicago, Cincinnati, and St. Louis."

"Was he following you?"

"I decline to answer that question. I met him at these cities; whether he was following me or not I don't know. In Cincinnati something occurred which broke our friendship for a time."

"What was the nature of the 'something?'"

"I decline to answer that, too."

"Were his attentions of a platonic or home-like sort?"

"You have no business to ask such questions. When I returned to the city I imagined that everything was at an end. He called upon me several times to resume his acquaintance, but my mother was greatly opposed to his attentions. This was during the time I played in Billee Taylor at the Standard."

"What was the reason of your mother's opposition?"

"Because if it had in any way terminated in anything like a marriage, it would have been a very humiliating thing to have been looked down upon by his family as an unequal match because I was an actress. Besides, his father was quite as positive on the subject as my mother."

"Do you regret young Osborne's marriage?"

"No; decidedly not."

"Not jealous?"

"How silly; no."

"When did you see him last?"

"About four weeks ago."

"Then this talk about a lawsuit is groundless?"

"Entirely so. Both Mr. and Mrs. Osborne have my best wishes, and he (Howell) is a claimant upon my hearty friendship."

"Have you returned his presents?"

"No, and I don't intend to. If I did I would have to give up half my personal property."

John Carroll's Death.

John W. Carroll, one of the most widely-known and highly-esteemed managers in the profession, died at his residence in this city on Friday last, 14th inst., and was buried from the Little Church Around the Corner on Tuesday. Mr. Carroll had been suffering for some time with a cancer, which finally terminated fatally. His death was not unexpected, and his wife was informed by the attending physician last week that his dissolution was but a question of time. He grew weaker, and late in the afternoon of Friday last Mrs. Carroll observed a strange pallor overspreading his face. She asked him the cause and he answered, "All is peace," and calmly expired, just two days after his forty-fourth birthday. Mr. Carroll's illness was long and painful, and his weary weeks of prostration were lightened in a measure by the presence of his army of professional friends, who were constantly at his bedside. His last hours were attended by his wife, Miss Kate Browning and William Dugan, who had been unremitting in their efforts to contribute to the comfort of the sufferer. Mr. Carroll has left his wife in good circumstances. Letters of condolence were received by Mrs. Carroll from John T. Raymond, J. H. McVicker, Lotta, Henry E. Abbey and others.

The funeral took place from the Church of the Transfiguration, on Twenty-ninth street. The remains, encased in a handsome casket, were escorted to the church from Mr. Carroll's late residence, 197 Seventh avenue, by the New York Lodge of Elks, and received at the church by New York Lodge No. 308, F. and A. M., both of which orders Mr. Carroll was a member in high standing. Infinite credit is due the members of the Elks, and particularly to Welch Edwards, Grand Master, and Mr. Martin, the Secretary, who contributed their personal attentions in completing the arrangements for the funeral. The Order relieved Mrs. Carroll from any anxieties in this regard, and took charge of the details.

The church was filled with the friends of the deceased, and the impressive service of the Episcopal Church was read by the Revs. George and E. C. Houghton. The remains were then taken to Greenwood Cemetery and interred by the side of his mother, in conformity to the expressed wish of Mr. Carroll. The pall-bearers were John J. Tindall, Elisha Gregory, William Birch, Mr. Frochard, W. B. Bowrig and William B. Smith, all of the Order of Elks. Floral offerings were sent in profusion by Lotta's company, the Lotus Club and by the Elks and Masons. But few men in the profession were held in higher esteem than John W. Carroll, and many an eye glistened with the tear of regret when the sad intelligence of his death became known. Mrs. Carroll has the sincere sympathy of the entire profession throughout the United States.

We have received the following lines upon the death of Mr. Carroll, the contribution of Edward E. Kidder:

The saddening load of pain and care
That did abide
To bring his later days despair,
Is cast aside,
And we who knew his weary hours,
His deep unrest,
Must bow our heads and murmur,
"It is best."
Best that the soul thus disenthralled
Should gladly soar,
And find surcease from earthly pain
Forevermore.
Unto the faithful wife whose ministering touch
To soothe his later griefs had done so much,
We send the solace of our tears;
And may they lave
The flowers of memory o'er
Her husband's grave!

—New York needs A. M. Palmer's company sadly. Minus Wallack's and the regular Union Square organization the metropolis suffers for lack of good stock performances. Probably Mr. Palmer's intention in keeping his admirable company so long in Chicago is to let New York tire of stars and combinations. There's room and to spare for all.

—Nellie Allen, Helen Windson, Effie Vaughan and Maggie Dean, late members of the Marie Prescott company, have arrived in this city. The troupe has been reorganized, and is now under the management of F. Weber Benton, Miss Prescott having tired of the queer management of Mr. Edings, of the defunct firm of Edings & Cox, dramatic agents.

—Fred Englehart, of whale notoriety, has got another mighty speculation on foot. He has got hold of a century plant somewhere out West, which is supposed to bloom about February, and will reach into the air some seventy feet. This he proposes to exhibit, starting in here, so as to get a "New York reputation." Rumor hath it that he pays the owner fifteen thousand dollars for it! Wonder if it is anything like the Mexican century plants, which bloom yearly?

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

a queer version of Humpty Dumpty; business ruled fair. Minnie Oscar Gray and W. T. Stephens week 17th, supported by three dogs, in Swift and Sure.

AUBURN.

Academy of Music (E. J. Matson, manager): O'Grady's Eviction 10th to fair business. Barry and Fay's Muldoon's Picnic 14th to the largest house of the season. Coming: Collier's Banker's Daughter 20th.

Opera House (A. Shimer, proprietor and manager): Booked: Pauline Markham, in the Two Orphans, 19th; Jarrett's Fun on the Bristol 27th; the Florences 28th.

Item: The Opera House is receiving a thorough overhauling.

BATAVIA.

Opera House (H. C. Ferren, manager): E. T. Goodrich, in Grizzly Adams, played to a large audience 15th. The play is of the blood-and-thunder class. The O'Gradys' Eviction 20th.

BINGHAMPTON.

Academy of Music (A. D. Turner, manager): Booked: Janauschek, 21st; Wallack's company, 26th.

BROCKPORT.

Ward's Opera House (Geo. R. Ward, manager): Mr. and Mrs. Hubert O'Grady, in Eviction, 13th, to small house. They billed only one day ahead.

BUFFALO.

Academy of Music (Meech Bros., proprietor): Joseph Murphy and company crowded the house nightly, presenting Kerry Gow and Shan Rheu. This week, The World.

St. James Hall (Flint and Carr, managers): John S. Clarke and his excellent company attracted fair sized houses the last three nights of the week, presenting English comedy pure and undefiled. E. T. Goodrich in Grizzly Adams the first three nights, and the Fifth Avenue Theatre company in the Two Orphans Saturday evening.

Adelphi Theatre (J. Lang, manager): Combinations having proven a success, Barry and Fay's excellent comedy company have been engaged for this week.

ITHACA.

The World combination canceled date of 24th. Coming: Eileen Oge combination 20th; Caufman company 19th; Katherine Rogers 22d; Emma Abbott 25th.

KINGSTON.

Music Hall (W. H. Freer, manager): Victoria Loftus' British Blondes were billed to appear on the 15th, but owing to the interference of Mayor Bray, did not come. Jay Rial's Humpty Dumpty 24th.

Samson Opera House (Philip Samson, manager): George H. Adams' Humpty Dumpty 11th to a fair house, and gave a fair show. The variety part was first class. Callender's Georgia Minstrels 17th to good business.

OSWEGO.

Academy of Music (W. B. Phelps, manager): John T. Raymond, as Fresh, the American, delighted a large audience 13th. Barry and Fay's Muldoon's Picnic 15th to good business. Booked: Fifth Avenue company, in the Two Orphans, 18th; Adams' Humpty Dumpty 19th; Banker's Daughter 21st; Lingard's Stolen Kisses 24th.

OWEGO.

Wilson Hall (S. F. Fairchild, manager): Collier's Banker's Daughter 10th to a large audience. The company is a good one. Booked: Katherine Rogers 21st.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): J. K. Emmett and company appeared to packed houses during the past week. Booked: Janauschek, 19th and 20th; John S. Clark, 21st and 22d.

Grand Opera House (Joseph Gubay, manager): Jarrett and Palmer's Uncle Tom's Cabin, 10th, 11th and 12th to light business. John T. Raymond appeared to large and delighted audiences, 14th and 15th, as Fresh. The company were very evenly balanced. Booked: Mr. and Mrs. Hubert O'Grady, 17th, 18th and 19th; Adams' Humpty Dumpty, 21st and 22d.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): John T. Raymond in Fresh 11th and 12th to extra good business. The Fifth Avenue Comedy company with Pauline Markham as Louise in The Two Orphans 14th and 15th with matinee to good business. Booked: Adams' Humpty Dumpty 20th; Lingard's Stolen Kisses 21st.

Items: J. H. Havlin was in town several days last week.—C. W. Daniels, of Manager Lehnen's staff, is with the Two Orphans.—J. T. Raymond was tendered a very elegant reception by Dr. Cooke during his short stay at Utica.

TROY.

Griswold Opera House (S. M. Hickey, manager): Baker and Farron had fair attendance 11th and 12th, as did Callender's Georgia Minstrels 13th. Grimaldi Adams' Humpty Dumpty troupe was well patronized 14th and 15th. Coming: Carreno Donaldi Concert company 17th and 18th; John S. Clarke's Comedy company 19th and 20th; Fun on the Bristol 21st and 22d; Barney McAuley 24th and 25th; Connie Soogah Nov. 3, 4 and 5.

Rand's Opera House (Preston and Powers, managers): Steele Mackaye's Won at Last 11th, 12th and 13th to poor business. Booked: The Galley Slave and Fairfax 21st and 22d; Wallack's Theatre company 24th and 25th; Boston Ideals 27th; Hyde and Beman 28th and 29th.

Grand Central Varieties (C. S. Gray and Co., managers): A good variety bill is given nightly to paying houses.

UTICA.

Opera House (Thomas L. Yates, manager): John T. Raymond in Fresh, 13th, to large house. Booked: Rooms for Rent, 20th; Alex. Caufman, 21st; Boston Ideals, 28th and 29th; The Florences, 31st.

Items.—John T. Raymond was feasted here after his entertainment.—L. T. Brown, of Hess' English Opera company, is visiting relatives here.

OHIO.

CANTON.

Opera House (Louis Schaefer, proprietor): The Miner-Rooney combination 14th drew a large audience and the entertainment was a superior variety one. Coming: One Hundred Wives combination 21st.

CLEVELAND.

Opera House (L. G. Hanna, manager): The World was seen by good sized audiences last week, and its gorgeous spectacular effects elicited much enthusiastic comment and applause. The piece itself is of a highly sensational order, and would stand little chance of success without the support of its excellent scenic backgrounds. A large and, in the main, well selected company succeed fairly well in their efforts to illustrate its most salient features, but the unavoidable waits between acts interfere very materially with the sustained interest necessary to a satisfactory performance. The jolly Salsbury Troubadours this week; J. S. Clarke 20th.

Academy of Music (John A. Ellsler, manager): Old Shipmates was the attraction week of 10th, with Frank Mordaunt as the star, and it heartily earned for itself the verdict of a popular success. It is full of humor from beginning to end, with an occasional touch of the pathetic, and its central figure made delightfully prominent by Mr. Mordaunt, whose Captain Marline Weathergage is an unusually natural and lifelike creation. His support is by no means perfect, but each character is strongly individualized and contributes something to the interest of the play as a whole. Frank Mayo this week in Hamlet, etc. Vokes Family 24th.

Items: A Dramatic Institute has been lately established here.—Clara Louise Kellogg concert 24th; Alfred Pease 25th.—The Four Shamrocks at Theatre Comique this week.—R. Griffin Morris, author of Old Shipmates, was in town making some desirable alterations in his play.—The 250th performance in this country of The World was fittingly celebrated Friday evening by the presentation to each lady of souvenir programme and hand bouquet. Manager Hanna distributed the latter with his accustomed grace.—Prof. Puehringer's orchestra was brought into unusual prominence last week. The intervals between five acts of The World occupied about one-third of the evening.—Excursions from various points will be run to the Kellogg concert.—Jon. T. Raymond at the Opera House soon.—Manager Hanna is having the scenery of his house entirely repainted.

COLUMBUS.

Grand Opera House (Theo. Morris, manager: Hermann did a very good business 10th and 11th. My Geraldine 12th and 13th to small houses. Maggie Mitchell 14th and 15th; business good; her matinee was the largest of the season. Booked: Joseph Jefferson 18th and 19th; Mitchell's Pleasure Party 25th and 26th.

Comstock's Opera House (Frank Comstock, manager): The Vokes family played Cousin Joe and Belles of the Kitchen 12th to large business. Booked: T. W. Keene, in Macbeth, 19th; Jay Rial's Uncle Tom 21st and 22d: Remenyi 31st.

DAYTON.

Music Hall (Charles D. Mead, manager): The Vokes Family 10th to a crowded house. Booked: Joseph Murphy, 25th; Miner's Comedy company, 30th; Legion of Honor, 31st.

PORTSMOUTH.

Wilhelm's Opera House (John Wilhelm, proprietor): Wm. Stafford 11th to $100; mediocre performance. Booked: The Chanfraus 24th in Camille; Kit 25th; Hi Henry's Minstrels 27th.

SPRINGFIELD.

Grand Opera House (Samuel Waldman, manager): Vokes Family to good house 11th. Hermann 12th and 13th to fair business. Booked: Jay Rial's Uncle Tom company, 19th; Joe Murphy, 24th; Hyde and Behman, 26th; Mitchell's Pleasure Party, 31st.

Black's Opera House (James Martindale, manager): Lilliputian Opera company, 14th, to good business; every one pleased with the entertainment. Booked: World, Rooms to Rent, Two Orphans (with Pauline Markham), Katharine Rogers, Jarrett, Palmer and Slavin's Uncle Tommers and Annie Louise Cary.

Items: Charles Neereamer, of Columbus, O., has taken charge of the Grand Opera House orchestra.—A. H. Griffith and assistants are constantly at work getting new scenery for the Grand.—Manager Waldman informs me that he shall at all times secure the best combinations on the road.—THE MIRROR has three times the circulation of any dramatic paper that is sold in this city, and can be had at Pierce & Co.'s, Market street, and Stoner's Free Newspaper Delivery, West Main street, every Friday evening.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Haverly's Comedy company, in The Strategists, 10th and 11th; excellent company to large audiences. Salsbury's Troubadours 14th and 15th; on account of bad weather the usual Troubadour audiences were not in attendance, although a good business was done. The new play, Amateur Benefit, was presented 14th, but did not seem to take as well as The Brook or Patchwork. Pat Rooney 17th; The Danites 20th, and E. T. Goodrich, in Grizzly Adams, 21st and 22d.

Adelphi Theatre (Fred. McAvoy, manager): Business continues fair; 10 per cent. of last week's receipts were devoted to the Michigan sufferers, a commendable act on the part of Manager McAvoy.

Items: Litta Concert company appear at Music Hall 21st.—J. S. Clarke, the popular comedian, will be at Wheeler's 31st.

URBANA.

City Hall: Liliputian Opera company played Jack the Giant Killer 11th and 12th to fair business. The Marion Grey combination billed for 17th and 18th.

ZANESVILLE.

Opera House: Maggie Mitchell 13th to good house. Booked: Thomas Keene in Richard III, 20th.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (S. J. Hagenbuch, proprietor): The Tourists appeared 13th to fair business. Hague's European Minstrels was greeted 15th by a packed house. The troupe gave one of the finest musical entertainments that was ever presented on this stage. Sol Smith Russell in Edgewood Folks 20th to 26th; Hundred Wives combination 31st. The Palmer-Graham company have canceled date until next month.

ALTOONA.

City Opera House (J. Cloyd Kreider, manager): Duprez and Benedict's Minstrels 13th: fair performance and good house. This company has twelve end men.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Frank Mayo presented Macbeth and Hamlet 12th and 13th and drew fair houses. William Horace Lingard's Stolen Kisses drew good house 15th.

Gem Theatre (M. J. Cain, proprietor): During the week ending 15th business was good.

DANVILLE.

Opera House (Frank C. Angle, manager): The Knights appeared 10th, to a fine audience in Baron Rudolph, and were well received. The company is excellent, and characters throughout well received. Alexander Caufman, 15th, in Lazare. The company is good, and gave satisfaction to a large house. Booked: Sam Hague's Minstrels, 21st; One Hundred Wives combination, 26th.

EASTON.

Opera House (W. M. Shultz, proprietor): The reputation of the Tourists served to draw a superb house to see their performance on the 14th. While the show is undoubtedly good, expressions of disappointment were audible on all sides. Booked: Emma Abbott, 19th, Sol Smith Russell 21st.

ERIE.

Park Opera House (William J. Sell, manager): Janauschek produced Mother and Son to good business, 11th. Lingard in Stolen Kisses, 13th, to large business, and gave about the poorest comedy with the poorest support ever listened to in Erie. Booked: Duprez and Benedict's Minstrels, 20th; Brooks and Dickson's World, 21st and 22d; Fifth Avenue Theatre company in Two Orphan's, 25th.

HARRISBURG.

Opera House (H. J. Steel, manager): A. Kaufman, 8th, to small business. Hague's European Minstrels, 11th, to a good audience. Booked: Sol Smith Russell, 28th; Ford's Opera company, 29th; Careno-Donaldi Concert company, Nov. 4.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Hague's British Minstrels, 12th, to good business. The tone of the show is decidedly Irish; the blackened faces look very much out of place, and should be done away with. Palmer Graham company 19th, canceled. Coming: Tourists, 20th; Emma Abbott Opera company, 21st; Kiralfy's Around the World, 22d; Ford's Opera company, 26th; Frank Frayne, 31st.

MAHANOY CITY.

City Hall (C. Metz, proprietor): Alex. Caufmann, in A Life's Mistake, 13th, to fair house; show good. Booked: Howorth's Hibernicon, 20th; Canfield and Lamont's Pantomime company, 28th.

OIL CITY.

Grand Opera House (Wagner and Reis, managers): Lingard's Stolen Kisses, 12th, to poor business. This company make all they can out of a very bad play. Frank Mayo as Macbeth, 14th, gave a good performance to fair business. Mayo's support is splendid.

PITTSBURG.

Opera House (John A. Ellsler, manager): Robson and Crane terminated a very successful week's business 15th. Sharps and Flats was given in the early part of the week, and later Charles Webb's adaptation of Shakespeare's comedy, Twelfth Night. Mr. Webb has altered the original text sufficiently to bring into prominence the characters of Sir Andrew Aguecheek and Sir Toby Belch, impersonated respectively by Stuart Robson and W. H. Crane. The piece did not prove a gigantic success. The humorous situations did not call forth the applause merited, and altogether the comedy seemed too heavy for the diminutive understanding of the average Pittsburger. Sharps and Flats caught on to popular favor and drew crowded houses. Hermann, the Magician, opens for the week of 17th, followed 24th by Gardner's Legion of Honor company.

Library Hall (Fred. A. Parkes, manager): Bob Burdette lectured to a large audience 10th. Janauschek 13th in Bleak House, Marie Stuart, Mother and Son and Henry VIII. The performances were rare, intellectual treats. Janauschek is a most finished actress, and her support is large and well selected. Large audiences were in attendance at each performance. The Vokes Family week of 17th. Jay Rial's Uncle Tom party 24th.

Williams' Academy (H. W. Williams, manager): M. B. Leavitt's Gigantean Specialty combination closed a very large week's business 15th. Harry Miner's Comedy company open 17th for the week.

Items: The Watson and Ellis combination, of which Harry Williams was proprietor, has come to grief. Watson and Ellis kicked because salaries were deducted for the day of President Garfield's death, and on which no performance was given. Watson threatened to leave, which information was telegraphed Manager Williams, who immediately answered and notified all hands that he would disband the company. Manager Williams will enter suit against Watson for damages. Hyde and Behman takes the concern and will fill all dates.—Harris and Kohl, late of the Barnum shows, have opened an immense dime museum in this city.—Charles Garber was brought before the Mayor 11th charged by Harry Ellsler with defacing Opera House bills, and was fined $20 and costs.—The Thalia German Theatre was re opened 13th under the management of Ed. Tietz.—Manager Ellsler has issued a circular stating that he will issue no more lithographic papers.—On Saturday night just as the performance had begun a fire broke out in the adjoining building to the Academy, and for the time being created somewhat of a panic. Quiet was at length restored and the performance proceeded. No damage was done the Academy.

READING.

Academy of Music (John D. Mishler, manager): Hague's European Minstrels gave a very good entertainment 13th. Booked: Helen Potter, 24th and 25th; Wilbur Opera company, 27th; Edgewood Folks, 28th and 29th.

Grand Opera House (Geo. M. Miller, manager): Tourists to fair business 18th; Rose Eytinge, in Felicia, 19th, to good house. Booked: Emma Abbott Opera company, 22d.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Alex. Cauffman in Life's Mistake" 14th to light business. Booked: Howorth's Hibernica 25th.

SHENANDOAH.

Academy of Music (P. J. Ferguson, proprietor): Booked Howarth's Hibernica 21st; Osborne's Dramatic company 22d.

SOUTH BETHLEHEM.

Yost's Opera House (M. E. Abbott, manager): Osborne Comedy company played Kathleen's Dream 10th to slim audience. Mr. and Mrs. Geo. S. Knight rendered Baron Rudolph 15th to a $500 house. Booked: Sol Smith Russell's Edgewood Folks 28th.

PITTSTON.

Music Hall (W. D. Evans, manager): George S. Knight and company, in Baron Rudolph, 13th, to large and full house; company first-class. Booked: Hague's Minstrels. 17th; Sol Smith Russell, 18th; 100 Wives combination, 28th.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Mr. and Mrs. Geo. S. Knight appeared in Baron Rudolph, 12th, to a good audience, and gave general satisfaction. The Palmer-Graham company, 15th, to large house.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): George S. Knight, in Baron Rudolph, 11th, to a good sized audience. The play was highly appreciated. Billed: Lazare, or a Life's Mistake, 17th; 100 Wives, 25th.

YORK.

Opera House (E. W. Spangler, proprietor): Hague's British Minstrels 10th to large house; vocal and instrumental music very good. Booked: Tourists, 21st.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, manager): Galley Slave 10th to good business. C. H. Smith's Uncle Tom's Cabin company played to "standing room only" on the 11th. Booked: Neil Burgess 25th; Corinne Opera company 27th; The Professor Nov. 7; Grayson Opera company played to fair business 17th.

PROVIDENCE.

Opera House (George Hackett, manager): Herne's Hearts of Oak all last week to good business. It was elegantly put upon the stage. First three nights this week George Clarke and Jennie Yeamans, in Connie Soogah; 20th, and remainder of week, Haverly's Mastodon Minstrels.

Low's Opera House (William H. Low, manager): Rooms to Rent company gave a very poor show to very poor business; they were here three nights and then made room for Campbell's Galley Slave, which was an excellent performance to good business. Booked: Rossi, in Othello and Romeo and Juliet, 17th and 18th; Mahn Opera company, in Donna Juanita, 20th and 21st; Neil Burgess, 22d.

Theatre Comique (Hopkins and Morrow, managers): An excellent show is given, and the Comique is one of the institutions of the city.

WOONSOCKET.

Music Hall (S. C. Jameson, manager): Annie Pixley played her sixth engagement 11th to full house. She is as popular as ever, but her many admirers would be pleased to see her in a new piece. There has been a good advance sale for The Galley Slave, 18th.

SOUTH CAROLINA.

CHARLESTON.

Owen's Academy of Music (J. M. Barron, manager): Leavitt's Giganteans 11th and 12th; good audience first night, falling off second. Booked: Venner's Eviction company, 17th and 18th; Kunkel's Minstrels, 19th and 20th.

Item: Coup's circus 15th to crowded tents.

TENNESSEE.

CHATTANOOGA.

James Hall (Stoops, Brothers, managers): Miller and Johnston's Operatic company played The Two Medallions 10th and 11th to fair business. Booked: Milton Nobles 17th to 20th; Remenyi 21st; Frederick Paulding Nov. 1.

MEMPHIS.

Leubrie's Theatre (Jos. Brooks, manager): B., W., P. and W.'s Minstrels 10th to the largest house ever inside the theatre, the receipts footing $1491.45 on 11th and 12th; good business. Balance of week opening 13th; we had Hess' Acme Opera company presenting Olivette and The Mascotte; the company made a very good impression, and played to fair business. Booked: Charlotte Thompson 17th, week.

Items: Coup's Circus Nov. 2.—Joseffy will appear here under management of Prof. Emile Levy of our city Nov. 22 and 23.

TEXAS.

BRENHAM.

Grand Opera House: Gus Williams and company played Wanted, a Carpenter, to a $300 house. Booked: Tony Denier, 17th.

Item: Barnum's circus 28th.

GALVESTON.

Tremont Opera House (L. C. Spencer, manager): Haverly's New Mastodons 10th and 11th to big business.

Novelty Theatre (R. P. Sherwood, manager): Good business nightly.

VERMONT.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): Baker and Farron, in Foreigners, 10th to poor business. Mr. and Mrs. W. J. Florence, in A Million, to one of the largest houses of the season. Anthony and Ellis' Uncle Tom 15th to fair business. Old Shipmates Nov. 7th. Lester Wallack 12th.

VIRGINIA.

DANVILLE.

Opera House (Catlin and Talley, managers): Mr. and Mrs. Chanfrau 13th and 14th, in East Lynne and Kit, to slim business; show excellent. Billed: Haverly's Widow Bedott company.

LYNCHBURG.

Opera House (T. H. Simpson, manager): McEldreth and Richmond's Dramatic company played Kathleen Mavourneen 10th; fair play to small audience. Mrs. Chanfrau, in East Lynne 11th; matinee, Camille, 12th to delighted audiences. Frank S. Chanfrau, as Kit, 12th to a large audience. The company returned 15th and repeated the programme.

PETERSBURG.

Academy of Music (John B. Ege, manager): Mr. and Mrs. Chanfrau, who were booked for this house 15th, have canceled, appearing later in the season. Billed: L. O. David's One Hundred Years Ago 18th; Rentz-Santley company 19th; Haverly's Widow Bedott 20th.

RICHMOND.

Theatre (W. T. Powell, manager): Charles E. Ford's Opera troupe last week to fair audiences. Haverly's Widow Bedott combination 17th and 18th; the Chanfraus balance of week.

Mozart Hall (Chas. L. Siegel, manager): Caroline Richings-Bernard, in Pinafore and Billee Taylor, 17th, ten nights.

Opera House (A. B. Duesberry, manager): Carrie Ward's combination drew large houses last week. Rentz Santley Novelty company 17th and 18th.

Theatre Comique (W. W. Putnam, manager): Variety performance to fair business. New faces are constantly added.

WEST VIRGINIA.

WHEELING.

Opera House: Maggie Mitchell, 3d and 4th, in Jane Eyre and Pearl of Savoy, to very large and intelligent audiences. Booked: Mr. and Mrs. McKee Rankin in Danites, 17th and 18th; Thomas W. Keene, 21st and 22d.

WISCONSIN.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): The Abbie Carrington Concert company arrived 11th, but did not appear, the weather being so tempestuous. Booked: Remenyi, 19th; All the Rage, 31st; Clara Louise Kellogg, Nov. 1.

Item: H. D. Clement, surviving partner of Clement Brothers' Concert company, starts out with a carefully selected troupe 21st.

EAU CLAIRE.

Music Hall (L. Parrish, manager): Davis in Alvin Joslin to immense business. Booked: Frederic Bryton as The Man in the Iron Mask 19th and 20th.

JANESVILLE.

Myers Opera House (C. E. Moseley, manager): Alvin Joslin 10th to very big business. Jay Rial's Humpty Dumpty billed for 17th. Abbie Carrington Concert company close their Summer season here the 14th. She leaves for the East to join the Strakosch Opera company at Baltimore, Nov. 28.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): Rice's Surprise Party 10th, week, to very large business. The company comprises fifty people, there are no good soloists with the company. Rose Temple essayed the leading character, but she is rather weak; Topsy Venn is to "passe" for the giddy girl of eighteen Summers; Fanny Wentworth improves all the time, and is a very versatile actress; H. E. Dixey is a clever and capable actor; A. F. McCollin sings fairly; Eugene Clark is an indifferent actor and singer. The orchestra of the theatre rendered most efficient service. McKee Rankin 24th, week.

Academy of Music (Henry Deakin, manager): The Cartland Murray combination 10th, week, to medium business; on several evenings the house was filled. With the exception of John Murray and Miss Cartland, the company is a poor one. The Jollities 17th, week; Draper's Uncle Tom 24th, week.

RACINE.

Opera House (McFarland and Rusco, managers): Wallace Sisters 12th, in Minnie's Luck. Booked: Collier's Banker's Daughter, 21; Draper's Uncle Tommers, 22d.

WYOMING.

LARAMIE CITY.

Blackburn Hall (A. S. Blackburn, manager): The DeMose Family Concert troupe gave three concerts here 5th, 6th and 7th to very small house, which was all they deserved. The Plunkett Constellation 10th in The Gypsy Queen; fair performance to a fair house. The New Magdalen 11th to a small house; Our Boys 12th to a better house; Lost in London 13th.

CANADA.

BROCKVILLE.

Opera House (George T. Fulford, manager): Cal Wagner's Minstrels 11th to a slim house. The Galley Slave company made their second appearance 12th to a big house. Booked: Anthony and Ellis 25th; Frank Mordaunt 26th.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): John S. Clarke, 10th and 11th, to good business. Ada Gray, 12th and 13th, played to fair houses. Mr. and Mrs. Hubert O'Grady 14th, in Eviction, to a good house. Happy Cal Wagner's Minstrels gave a fair show 15th to a large house. Booked: Boston Comic Opera company, 20th; the Florences, 24th; W. H. Lingard, 28th and 29th; John A. Stevens, 31st.

Academy of Music (Joseph Kneeshaw, manager): Fisk University Jubilee Singers 10th and 11th to crowded houses; good show.

LONDON.

Grand Opera House (C. J. Whitney, manager): Barry and Fay's company to a large house 13th; everybody pleased. Ada Gray delighted a large audience 14th; support only fair. Fisk Jubilee Singers 15th; pleasing entertainment.

MONTREAL.

Academy of Music (H. Thomas, manager): The Florences in The Mighty Dollar drew crowded houses 13th, 14th and 15th. There is nothing to be said afresh of this popular couple, who proved as strong favorites here as ever. The company supporting them is a very mediocre one. Annie Ellsler, however, is a very pleasing Libby Dear. When shall we see someone who can portray an Englishman decently on the stage? Mr. Tavernier is even worse than those who have preceded him in the part of Lord Cairngorm, and that is saying a good deal. This week, the Madison Square company in Esmeralda.

Theatre Royal (J. B. Sparrow, manager): The Harrisons in Photos. Large business first night, but dropped to nothing by Thursday. It is a wonder Photos has got the reputation it has, for there is absolutely "nothing in it." The Harrisons are clever, but not sufficiently so to keep up the interest for any length of time. This week, Bartley Campbell's company in The Galley Slave. The question of an injunction in this matter appears to have dropped.

Items: Harry Lindley threatens us with a visit, bringing a dramatic concert company. This is hard.—Albert Hall, I am told, is to be opened as a first class variety theatre shortly. Enterprise of this sort really properly conducted would undoubtedly pay here.

OTTAWA.

Grand Opera House (John Ferguson, manager): Cal Wagner's Minstrels 10th, to light house, but to quote from one of our papers, was "commensurate with the merits of the performance." The Galley Slave 14th and 15th by Powers' Paragon company to a fair business.

ST. CATHARINES.

Academy of Music (A. G. Brown, manager): Ada Gray in East Lynne 11th to moderate business. E. T. Goodrich combination in border drama Grizzly Adams to a meagre audience 12th. The play is utterly without merit of any kind. Fisk's Jubilee Singers 13th to the largest house of the season. Hubert O'Grady's Eviction company in Eviction 15th to a small house. Booked: Caufman 27th; John A. Stevens Nov. 1 and 2; Only a Farmer's Daughter 3d.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Wallack's Theatre company 10th (week) in repertoire of plays; business only fair first two nights, but improved balance of week. Booked: The Florences, 20th, three nights.

Royal Opera House (J. C. Conner, manager): Barry and Fay's Comedy company 10th to large business; artists first-class. Jarrett, Palmer and Slavin's Uncle Tommers balance of week to very fair houses. Frank Mordaunt 17th week.

—The Professor, with the same cast [illegible] are now producing the play at [illegible] and Square Theatre, will take the [illegible] carload of scenery will be [illegible] company played at Newark, [illegible] and Iowa for the purpose of testing the [illegible] business cast for the smaller cities.

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SIGNOR ARDITI.

The story of Lohengrin is one of the solar myths which have descended to our times from the old Aryan legends. Lohengrin, like Crishna, Buddha, Bacchus, Odin, Hercules, Æsculapius, and others whom it is not considered orthodox to mention, but who, nevertheless, belong to the category of Sun heroes, is an avatar of the solar fire which comes from its mysterious source in the East to rescue and solace Hertha, or Elsa, or Ceres, or whatever goddess may be chosen to represent the receptive or female function of nature from the clouds and darkness, the Telramonds and Ortruds, that beset her path. Having fulfilled his glorious mission, Lohengrin is assailed by that desire to seek out the root of things, so objectionable to all gods and heroes, which takes possession of the mind of Elsa, or Eve, or whomsoever is chosen to stand for female inquisitiveness, and quits the scene which his presence has brightened, leaving the shadows of death or night over Elsa or the earth, but also leaving with her the "promise of a brighter day to-morrow" in the person of the young heir to the throne whom he draws out of the water, and who is another avatar or solar hero. A stately story this, and worthy of the stately treatment which it has undoubtedly received at the hands of Wagner, who has composed a grand and sonorous Epos, well conceived and thoroughly carried out, in which the dim, local color and weird, mysterious haze, which characterize all these stories of Eld, is well translated into that tone language, of which he is such a master; but which it has not received at the hands of Mapleson, who has given us a most mean and insignificant presentment thereof. The band, which, however, is by far the best of the appliances by which Mr. Mapleson has tried to render the great work in question, is about strong enough for Faust—not really strong enough, but tolerable, considering—but still far below the power and majesty of sound necessary to give due effect to the gigantic harmonies of Lohengrin, the music of which seems like a mighty series of dissolving views, whose pictures are formed by the swift changing Northern lights and whose magic lantern is the eternal vault of Heaven. Evidence of insufficient rehearsal assailed our ears at every bar. The fiddlers sawed as if they were cutting firewood at so much per cord, and reminded us of a quaint remark made to us once by the composer, Wallace, who after conducting his opera of Maritana, exclaimed, wiping his fevered brow, "By jingo, this is a quare sort of a counthry! When you tell a fiddler he is playin' out of tchune, he says he's not a slave!" The fiddlers of the Lohengrin Band were decidedly not slaves. The chorus was nearly strong enough for a good performance of The Mascotte, but miserably inefficient for such heavy work as Wagner gives it to do. The members of the "tuneful choir" struggled manfully and womanfully, too, but "it is not given to mortals to command success," even though they be Deutscho-Italiano chorus singers. The costumes were shabby, and the scenery worthy of the renown of the Academy of Music, Fourteenth street, New York city. Surely, the force of censure can no further go. Campanini sings Lohengrin admirably. None can deny that. Campanini is the best tenor known to the English speaking world. We are credibly informed that there are better hidden away among Italian villegiature, but we write as we find things, and leave it to others to seek. Campanini is all that can be desired when he is in voice, but Campanini was awfully out of voice on Monday last, and consequently could not do justice to the very exacting music. Nevertheless, we accept Campanini in full confidence, and trust that he will do better when he may. Galassi was well up to the musical mark as Telramond. His grand baritone voice and clear cut enunciation of the words made his singing emphatically the redeeming point of the evening, but Galassi cannot, or at least did not, act up to the level of his singing. In fact, for pure unadulterated clumsiness, we will back both him and Campanini against the field for money. By the way, Campanini got a black eye, or a blue nose, or something unpleasant in the duel scene, and "Serves him jolly well right," as Jack says, "for being so unhandy with his dukes." The Herald was very well done by Monti, and the King was tolerably blurted out by Novara, barring the flatness which doth not become a King. Sing in tune, our royal prince; don't let your notes be as false as the jewels in your crown, if you love us. Mlle. Kalas has good low notes and tolerable high ones, but her voice is split in the middle like the dock gates on a canal, and sounds like two people; in fact, her singing forcibly reminds us of the vocal efforts of the double headed lady. The joining of registers has, evidently, not formed a part of this lady's vocal education. The sooner she gets her medium voice "weel hafted" into her chest tones the better for her singing. And now, after putting it off as long as we could, we come face to face with the crowning absurdity of the performance, the Elsa of Minnie Hauk! What would the press and public say if Mr. Wallack should put up Miss Emma Loraine as Lady Macbeth? What would the press and public say if they saw a farthing candle hoisted on the Madison Square pole to illuminate that place of resort instead of the coronal of electric lights that now decorate its lofty height? What would the press and public say if the managers of the Cunard or White Star Line were to propose to ship the passengers, crew and cargo of one of their great ships aboard of the dory *Little Western*?

And yet this is precisely what has been done with poor Elsa. She is shipped aboard a craft not able to float under her weight, and so she sinks. We regret to have to sing the death song of our lively Carmen, who was and ever will be a "Carmen popularis." But there is a wide difference between a hand satchel and a Saratoga trunk. Minnie Hauk is a charming "singing soubrette," but she is not and never can be a "prima donna assoluta," and the attempt to foist her as such on the public savors of that well known practice among experimental physicians, who, when they light on a new remedy, are fain to test it by "*experimentum in corpore vili*;" in other words, to "try it on a dog." The house was crowded from pit to dome, and the appearance of the audience was significant of the highest tone of fashion—the Fa in altissimo of the social scale.

* * *

Miss Selina Dolaro wins upon us every time we hear her There is a quiet, natural humor in her acting that impresses itself the deeper the more it is seen; besides she is "too utterly too" as as a lovely woman. Her voice is a rich, sympathetic contralto, full in the lower notes, but somewhat feeble in the upper register. As a vocalist she is simply charming. We should like to inquire of M. Desfossez, who is, presumably, a man of taste, why he permits the variety show vulgarism, introduced by actors who had never seen The Mascotte in Paris, and who had not intelligence enough to perceive the utter inconsistency of it, of substituting a blaring trombone for the original corne muse, or binou, anglice bagpipe, upon which the Prince Lorenzo performs in his days of decadence. The orchestration alone ought to be a sufficient hint to any stage manager or conductor, inasmuch as during the duet between Bettina and Pippo in the last act, the separate melodies are played by two different instruments, first asunder and then in duet. Besides the very dialogue should be enough. After Rocco has played the Mascotte air upon his clarionet, Prince Lorenzo observes, "Now it is my turn," and immediately the same tune is played softly in imitation of the chaunter of the bagpipe until the final catastrophe, at which Lorenzo exclaims "Oh! my trombone is burst!" Now, who ever heard of bursting a trombone? In the original he bursts the bag of his binou. All this is replaced in our American version by the vulger niggerband gag of blowing out of tune on a trombone, a proceeding which though it may make the unskilful laugh, cannot but make the judicious grieve. Oh, reform it altogether! The instrumentation used at the Bijou Theatre is from the original score of Audran himself, and is truly exquisite, containing, ever and anon, hints and little musical witticisms which, we very much suspect are "caviar to the general," but which are infinitely enjoyable to educated ears. We are tempted to instance the imitation of the cuckoo in the accompaniment to Lorenzo's song—there is a quaint suggestiveness as to the elderly Prince's probable fate in married life that is real humor. Neither Miss Paullin nor Miss Chapman are strong in Princess Fiammetta, which requires a consummate comedy actress; still they do well enough, not very well, but just well enough. Mr. Hatch's sweet, delicate little "tenorino" is very pleasant to listen to, but we do earnestly pray him to learn to speak English—there is an Ohio twang about his dialogue that is absolutely unbearable to refined ears. Mr. Grenfelder has a capital bass voice, but we do not quite approve of introducing German songs into a French opera bouffe. It savors too much of the ancient low comedy gag of clapping a red patch on the seat of a pair of black breeches "*Es klingt nicht.*" The band and chorus continue their level excellence and do infinite credit to their conductor, Mr. Jesse Williams.

* * *

Patience at the Standard Theatre is still drawing like a steam-engine, and looks as if it would continue to draw all Winter and a year or two more. The music is really delightful, and the presentation of the opera leaves nothing to be desired. Mr. Ryley is as ever the perfection of a bouffe performer, and Miss Roche is unsurpassable in her part of "the Lady Jane." There is a hearty tone of pure but harmless fun in the dialogue, which is far more germane to the feelings, habits and opinions of American or English audiences than the prurience of the French opera bouffe, even when emasculated by the translator, who generally contrives to cut out the wit as well as the naughtiness. Gilbert and Sullivan have founded a school of clean comic opera, which we fervently hope will become a fixed fact and a permanent institution with both Englishmen and Americans.

* * *

Mr. Campbell, late of the Hess and Soldene Opera troupes, is engaged for the Metropolitan Casino. Mr. Campbell is a very handsome fellow, possesses a good voice, is a fair actor, and, when the part is not too high for the *testatura* of his vocal powers, sings very well. We are heartily glad that he is added to the company, for, of a truth, he was much needed. Catherine Lewis and the excellent band under Mr. Harry Widmer continue to be the main attractions, and, sooth to say, they attract with thousand magnet power, for the hall is filled nightly. Miss Lewis' Olivette is the only one we have seen here that realizes the French idea of opera bouffe, and the accompaniment is a model of perfection. For the next production, The Chimes of Normandy, we are given to understand that a large addition will be made to the already thoroughly efficient orchestral force, and several new singers will be engaged.

* * *

Mr. Gilmore's concert on Sunday last at the Metropolitan Casino was very good. Mr. Lefebre played charmingly on the saxophone, a most sympathetic instrument, partaking of the nature of the clarionet and the horn combined. Mr. Innis gave a brilliant exhibition of his dexterity and force on the trombone, his quadruple tonguing being really remarkable for its clearness and rapidity. Miss Markstein played the piano like a hurricane let loose. Miss Emily Spader sang "Tacea la Notte," from Verdi's Il Trovatore, very badly, and Schira's aria, "Sognai," very well. She has a sweet, sympathetic voice, well placed and agreeable to hear; but what, in Apollo's name, induced her to attempt Verdi's intensely dramatic *scena* with her, as yet, limited powers of voice?—as well set a mouse trap to catch an elephant. Mr. Stanley sings in his throat, and should get his voice down to the proper place—in his chest—before he comes prominently before the public. The band music was very well done, and Mr. Pratt's accompaniments were really excellent.

* * *

CHAT.—A very funny and tuneful song has been sent to us from F. W. Helmick of Cincinnati. The words are by Robert Lovell, and the music by Charlie Baker. It will be very acceptable to all "boys of the road" who are vocally inclined.—Mr. Saalfield, of 838 Broadway, has published a charming ballad by Clifford Cox, with poetry by Edwin Goodale, called "My Darling." The words are pretty; so is the tune, and the accompaniment is well made.—"Are You Dreaming of Me?" by Crosby, is another pretty song, sung by Marie Roze and published by Saalfield.—We are in receipt of various efflorescent effusions from Western papers anent the beauteous talents, adventures, lovely child-like eyes and small feet of Emelie Melville; likewise some particulars of her daily life and conversation, with a few passing remarks on her domestic bliss and marital happiness, all of which concerns the public not at all, but is merely a pandering to that morbid taste for gossip that marks the average American with a note of interrogation. Miss Melville is a charming artiste and draws the public legitimately by her genuine talent. What Mrs. Thomas Derby is, or why she chooses to continue on the stage while her husband is a "prosperous gentleman," is nothing to nobody.—Messrs. Pond and Bachert announce the engagement of Mlle. Isadora Martiney, pupil of P. A. Rivarde. The lady's press notices are resplendent.—Leavitt and Company, auctioneers, announce a sale of standard and miscellaneous works, among which figures the library of a musical composer, the said composer being no less a man than the late far-famed W. Vincent Wallace, the author of Maritana.—Florence Copleston's first piano recital is announced to take place at Steinway Hall on the afternoon of Thursday, Nov. 10. Miss Hattie Schell, soprano, recently returned from Europe, will assist.—Blanche Roosevelt will make her first appearance in concert since her return from Europe at Chickering Hall on Saturday evening, Nov. 5.—Rafael Joseffy has made a sensation in San Francisco equal to that he obtained on his appearance here two seasons ago.—Zellie De Lussan, soprano will appear in concert with the Philharmonic Club, at Binghamton, N. Y., on Nov. 17.

The Miller Mix.

The libel suit instituted against A. C. Wheeler and Joaquin Miller, which was an outcome of the disputed title to the play of '49, came up in the Essex Police Court last Thursday. Abe Hummel accompanied Rankin as counsel, while the defendant retained Judge Dittenhoefer and Simon Stern. Counselor Hummel opened the proceedings by reading the following extract: "He (Rankin) is the most colossal liar and impudent thief that ever made use of the practice of both without having the necessary skill of either." Upon this publication the claims of Rankin were based. Counsel for Mr. Wheeler replied that such an action was not a libel, and advanced in support of his theory citations from various cases.

Rankin was then cross-examined, and made the same statements as previously published at length in THE MIRROR. Justice Flammer decided that there was no libel in calling a man a literary thief, and cited as a parallel the case of Carr vs. Hood, 1 Campbell, 355. Thus the matter ended, the charge not having been sustained. Immediatly after the closing of the case Abe Hummel served papers on A. C. Wheeler and Joaquin Miller for a civil suit before the Supreme Court for $20,000 damages. The suit will not be called until late in the Fall.

Saturday night about half-past eleven Mr. Miller served an injunction on Rankin just as that individual was getting into a carriage in front of the Union Square Hotel with his wife and children, on his way to catch the midnight train for Wheeling, W. Va., where he was billed to appear in '49 Monday evening, restraining him from further playing the litigated part. Rankin swore softly, but started on his journey.

Mr. Miller called at THE MIRROR office Monday and talked about his difficulties.

"I did not wish to make a fight," said he, "but it was a little more than my self-respect could stand to see Rankin's name coupled with mine in connection with '49. I got mad and wrote a foolish letter, but I shall stand up and take the responsibility like a man. If the Judge hadn't dismissed the case so soon last week I should have been better pleased, because then I would have had a chance to prove my little story. However, he decided Rankin's side was as weak as gruel, and that's enough victory for the present."

"How about the civil suit for $20,000, Mr. Miller?"

The Poet of the Sierras smiled a very knowing smile, stroked his beard and chuckled significantly, which, being interpreted, meant the suit in question doesn't amount to shucks.

"What do you propose to do with '49?"

"I am looking around now for a desirable manager to take hold of the piece. Put on the road immediately, it should do well with all the legal advertising it has received."

"Are you writing much for the papers now?"

"No. I scribble regularly for an English magazine, that is all. I am busy with my plays. I've just shipped one to Annie Pixley, and have another ready for a prominent star. The church is giving way to the theatre. All the great lessons of the future will be taught there. Good day. I'm going to look up my manager for '49."

A Theatre Burned.

[SPECIAL DISPATCH TO THE MIRROR.]

ALLENTOWN, PA., Oct. 18.—This morning about half-past three a fire originated in the hall way of the Academy, adjoining a saloon, which destroyed the hall way, the balcony portion of the dress circle and the stage effects completely. The Kiralfy Brothers Around the World was presented the night before to a crowded house, and the scenery, baggage, etc., of the company had been stored in the hall-way after the performance. Nearly all of this was burned, and that portion which escaped the flames was badly damaged by water. The wardrobes of the following members of the troupe were entirely destroyed: A. H. Denham and wife, J. F. Brien and wife, Madame De Roza, Ed. Locke, E. S Tarr and wife and Cora Phaces, the members of the ballet also losing nearly all they possessed. The total loss of the Kiralfys and individual members of the troupe will foot up to about $8000. At a meeting of the company, held in the American House this morning, it was decided to cancel the balance of the week, though Messrs. Mishler and Kiralfy offered to continue and give the people all of the proceeds above actual expenses. Manager Mishler offered the Academy of Music, Reading, with orchestra and all advertising fees, for a benefit, but at this writing arrangements are being made here by our leading citizens to give them a benefit at the Court House. The company will disband Thursday morning, as this was the last week of their engagement. The destroyed portion of the Academy will be immediately rebuilt, and it is expected will be ready for use in about from four to six weeks. Mr. Hugenbuch's loss cannot yet be estimated.

Professional Doings.

—Wallack's traveling company is in Canada.

—Charles Kent has joined the Rossi company.

—The mother of John A. Stevens died last Wednesday.

—Alexander Caufman's Lazare combination have disbanded at Albany.

—Brooks and Dickson report large business with their various combinations.

—W. H. Strickland has severed his connection with the Mastodon Minstrels.

—Brooks and Dickson's World company No. 2 take the road early in November.

—Fraser Coulter has joined Hazel Kirke company No. 2, headed by Georgia Cayvan.

—Charles Dickson goes with Sydney Rosenfeld to play Bertrand, a comedy boy in Florinel.

—Albert Q. Scammon, late business manager of the Lingard combination, is at present in this city, disengaged.

—Mr. Jefferson's manager writes that his season throughout the West has been very good, and could not be better.

—The actual figures of the second week of Hazel Kirke at the Park Theatre, Boston, last week, are given at $7730.45.

—Osmond Tearle is meeting with great success throughout the West with the traveling Wallack Theatre company.

—The Eile Oge combination came to an untimely end at Boston, Mass., last week. Lack of appreciation was the cause.

—The character of Ernestine, in Baron Rudolph, formerly taken by Miss Wilmer, will hereafter be played by Ida Glenn.

—Will H. Strickland has resigned from Haverly's staff. C. H. Keenstien will manage the original Mastodons in his place.

—A telegram from Milwaukee says that Henry E. Dixey and Topsy Venn left Rice's company Sunday. Reason not assigned.

—Jno. R*g*rs: Your fears are groundless, really—we are still your friend! Glad to hear your Sweetheart is getting on so well.

—Marie Bockell, of the defunct Birds of a Feather combination, joins Charles E. Ford's Opera company in Baltimore this week.

—The Byrne embezzlement case will come up this afternoon in the Jefferson Market Police Court, Judge Solon B. Smith presiding.

—Ella Stockton will read her dramatization of Black's Madcap Violet before some critics at the house of the Misses Thomas Friday night.

—Hazel Kirke, with Couldock and Effie Ellsler, will appear at the Windsor Theatre soon. Louis Aldrich, in My Partner, is also underlined.

—W. H. Bishop, late of Haverly's staff, will act as manager to Hazel Kirke company No. 3, soon to take the road with Anna Boyle as Hazel.

—We have received a very handsome and artistic portrait of Sara Bernhardt, from Thomas, the lithographer. It bears a facsimile of her signature.

—F. C. Burnand's play of The Colonel was produced at Boston Oct. 15. It is a decided success, and Mr. and Mrs. Eric Bayley have received fine press notices.

—Steele Mackaye's company open next week with Judge Tourgee's play of A Fool's Errand, which, with Won at Last, will make the repertoire of the company.

—Haverly's original Mastodon Minstrels will leave for Europe April 14. The colored minstrels are attracting large business at Her Majesty's Theatre, London.

—Managers Gustave Frohman and O. G. Bernard have secured a three years' lease of the California Theatre, San Francisco. Col. Haverly is associated with them.

—There are three leading ladies in the cast of Florinel—Julia A. Hunt, Emma Wilmot and Marie Bockell. This looks like a strong combination of talent indeed.

—Colonel Haverly's secretary asks us to call attention to some changes in the executive staff of Haverly's European Mastodon Minstrels. Dave Hayman is now manager, and James O'Neil fills the position of treasurer.

—Lillian Spencer has bought the five-act emotional drama, by Ernest De Biaritz, which she will produce shortly in America. The piece has been a reigning Parisian success.

—Audran's opera of the Snake Charmer is in active rehearsal at the Bijou Opera House. The costumes are being manufactured in Paris, and will arrive in this country about the 26th.

—Harry Robinson and Billy McAllister has been engaged for Haverly's Original Mastodons. At Dallas and Corisicania the receipts for two nights last week was $956 and $844.

—A large floral ship, four feet long, was presented to Mr. and Mrs. George S. Knight at the Windsor Theatre, on Monday night, by Charles Rowell, the pedestrian, and P. Duryea, his manager.

—Amy Gordon has signed with John A. Stevens for leading soprano in the new comic opera, Twelve Jolly Bachelors, which will receive its initial representation at the Windsor Theatre, Boston, on the 31st inst.

—During a recent illness, Bertha Foy had a diamond ring, consisting of three large and twenty small stones, valued at $275, stolen from her room by one of her attendants, at her residence, 219 West Thirteenth street.

—Sam Hague, of Hague's British Minstrels, has got the true American advertising fever. He employs two seven-foot Irish giants to scatter programmes, and exhibits his personal jewelry and diamonds in show windows.

—Michel Strogoff will probably be the opening attraction at Haverly's California Theatre next Christmas, to be succeeded by The World. Efforts are being made to secure Edwin Booth for a California tour in May next.

—Isabelle Morrison, Mr. Eastman and all the members of Kiralfy's Around the World in Eighty Days, with the exception of Adelaide Cherie, lost their entire wardrobe at the Opera House in Allentown, which recently burned.

—The Circus Royal showed at Warsaw, N. Y., on the 11th inst., and the bellicose performers enlivened the place with a stabbing affray in the morning, a sledge hammer fight in the evening, and a harmless revolver shot as a dessert.

—The Kiralfys are taking their Around the World company through Pennsylvania this week. A reporter asked Imre, "How long will you stay out?" "Well, I don't know. Apout a week, maype—or blay Grismas at Niplos."

—William Redmund, an English actor, who is much praised by the British press, has been secured by the management of the Boston Theatre for a seven months' engagement. He plays Michel Strogoff, and is said also to be a fine Shakespearean scholar and actor.

—Emelie Melville has been on the stage since she was four years or age. She once played with Edwin Forrest, and aside from her talents as a lyric artiste, she is a very capable leading lady, and held that position at the California Theatre under Barrett and McCullough.

—The rains throughout Illinois and Iowa have had a disastrous effect upon business during the past two weeks; and we hear of fly-by-night companies becoming stranded in remote localities in those States. Walking being bad, it is particularly rough on the isolated Thespians.

—"This 'ere arn't nothink," Charles Harris was saying through a telephone not long ago ago as a reporter paused a moment: "I want this bloody money right awf. Eh? Hallo! Heh? Well? You ain't got it? Blawst my blooming eyes, ye must get hit, then! What's that? Hallo! hallo! hallo! Cawn't you 'ear? Hey! hi! What the ——— * * * What did it all mean?

—Our correspondent at Watertown, N.Y., writes: "Keane's Comedy company, imported to Kingston, Ont., from New York, to support Jos. H. Keane, a piratical producer of Hazel Kirke and other copyrighted plays, for a tour of eight months, went up here last week. Amateurs of this city and Carthage helped the troupe to reach Albany by giving a benefit entertainment at Carthage, after Keane had deserted them."

—The popularity of John McCullough and Haverly's Theatre seem to be firmly established in Chicago. The tragedian concluded last Saturday evening a three weeks' engagement at this house. In response to a call for a speech, McCullough appeared before the curtain, and after a few remarks concerning Chicago and his engagement there, stated that this was the largest engagement pecuniarily he ever played anywhere.

—Manager Gobay, of the Grand Opera House, Rochester, entered into a contract some time ago with Robert Spiller, agent of the Rooms for Rent company, for the production of that piece on the 24th, 25th and 26th insts. A short time since Mr. Gobay requested that the dates be canceled, as he desired to present The World at that time. H. L. Ensign, proprietor of the former company, refused to cancel, and upon the 15th instituted an action restraining the management from using the house on those dates, except for the purpose of producing Rooms for Rent. Which play will be presented is at present unknown, but probably the matter will be amicably adjusted.

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POPE'S THEATRE—OLD SHIPMATES.

"Old Shipmates," a new play by Robert Griffin Morris, of the New York press, was offered at Pope's theatre on Sunday evening by a good company, the leading feature of which is Mr. Frank Mordaunt. The play is built of good seaworthy stuff: the story is interesting throughout, and the plot is very skillfully constructed for dramatic effect. There is a legacy left to a young girl by her father, who dies at sea, and the money falls into rascally hands on shore. The plot of the villain is to make the heiress marry a man whom, of course, she does not and cannot love, in order to cover up his tracks. There is a witness, and an existing tell-tale receipt, and the villain rids himself of the one and seizes possession of the other. He confesses at once that he has killed the man—by accident—but says nothing about the receipt, which makes a new complication and source of interest. This occupies two acts of the play; and the other two acts is to unravel the situation and solve the mystery of the legacy. The young heiress has an old shipmate and warm friend in Capt. Marline Weathergage (Frank Mordaunt), who devotes himself to her protection and interests, and from this association comes the contrast in appearance and harmony of heart of a fair, slender young girl and a big, bronzed sailor in the same lifeboat, battling with the breakers to reach a haven of safety, mutual trust and love. The plot is managed well, and the interest is skillfully sustained until the last scene. There is plenty of action, the dialogue is flowing, forcible and to the point, and the drama is a good, solid structure; it abounds in sea slang and nautical phrases, but nothing depends upon these embellishments except the harmonies of character and coloring. Old Shipmates could not converse naturally without their aid; but the story's the thing that holds the interest and makes the entertainment. Mr. Frank Mordaunt's Weathergage may be regarded as the typical New England whaler, rough bearded and burly, with an arm strong to shield and a heart big as his body. He is breezy or tempestuous as the winds blow, and from first to last there is a comfortable feeling that he will save his fair shipmate from the jaws of the landsharks. He is full of the spirit of the sea, and upon occasion rolls and dashes and roars like the billows. Mordaunt has found his affinity in Weathergage.

Old Shipmates is a seaside idyl, serious in subject and treatment, with the comic element strong in the characters, who are genuine flesh and blood people, and altogether entertaining in their lives, associations and modes of expression. The play is hearty in its design and conception, and healthy in tone. It is handsomely set in neat scenery by Mr Ernest Albert, the scenic artist of the theatre, and the members of the company are generally good for their work.

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